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## LITERATURE.

"RULERS OF INDIA."—Viscount Hardinge. By his Son and Private Secretary in India, Charles Viscount Hardinge. (Oxford: Clarendon Press.)

It is matter for surprise that no biography of such a distinguished man as the first Viscount Hardinge should ere this have been published. He was a hero of the Peninsular War, he represented the English staff at the headquarters of the Prussian army during the campaign of Waterloo, he was a Cabinet Minister, Governor-General of India from 1844 to 1848, and Commander-in-Chief of the army at the time of the Crimean War; and yet his eldest son, who, as his private secretary in India, possesses unrivalled opportunities for learning his views and studying his actions, has compressed his biography into a volume of 196 small octavo pages.

In these days of long and elaborate Lives of minor personages, which are read only by long-suffering reviewers and personal acquaintances, it is a novelty to be able to complain that a biography is not longer. Yet that is the first criticism to be passed on the present Lord Hardinge's Life of his father. All students of military history, or of Indian history, would gladly have welcomed a larger book, especially if it had contained a collection of the Governor-General's letters from India, of which only a few specimens are given. But the student's loss is the gain of the general public. Such works as Bosworth Smith's Life of Lord Lawrence, Major W. Broadfoot's memoir of his brother, or the biography of Sir Charles Macgregor, require a great deal of enthusiasm and some previous knowledge before they can be enjoyed; while the present volume can be read at a sitting, and will be appreciated by those who dislike Indian history as much as the average member of the House of Commons dislikes questions of Indian finance. It must not be thought that the book is too short. It contains a full account of everything of importance in Lord Hardinge's military and political career; it is arranged, as was to be expected in a volume of the "Rulers of India" series, so as to bring into special prominence his government of India; and it gives a lifelike and striking picture of the man, which might have been obscured by the publication of the mass of his correspondence.

It is hardly necessary here to say much of Hardinge's career as a staff officer during the Peninsular War. Napier gave him due credit for being the author of the decisive movement which won the day at Albuera,

the most hardly contested of all the battles in the Peninsula. The anonymous author of the strictures on Napier's History, who was certainly Lord Beresford himself, endeavoured after a fashion to deprive Hardinge of his meed of praise; but the great military historian triumphantly refuted his critic, and the modest notes written by Hardinge himself in 1830, and now reprinted (p. 22), fully confirm the view which Napier took. Nor is it necessary to do more than mention Hardinge's parliamentary career, which lasted from 1820 to 1844, or his tenure of office as Secretary at War from 1828 to 1830, and again from 1841 to 1844, and as Chief Secretary to the Lord Lieutenant of Ireland in 1830 and 1834-35. These were but episodes in a useful life; Hardinge's place in history depends upon his government of India, and the relation of his government to the first Sikh War.

It has been said that this little book is particularly well arranged; and the sense of historical perspective, which its author evidently possesses, is nowhere better shown than by the fact that he devotes 83 pages out of 196 to the Sikh War. On the policy which led to the war and the necessity for subduing the army of the Khálsa, posterity has given its verdict of approbation; and subsequent events during the Mutiny proved that, if the Punjab had not been conquered, the rule of the English in India might have ended, or only been restored with the greatest difficulty. But as to the conduct of the war a controversy has long existed; and the time has now arrived when it can be discussed without party feeling, and when some definite conclusion ought to be reached. Nothing is more creditable to the author of the volume under review than the moderate tone he has taken in discussing the campaign on the Sutlej in 1845-46. He gives a fair and temperate view of the behaviour of his father, and abstains from abusing that gallant old soldier, Sir Hugh Gough, with the virulence which disgraced the newspapers of the period, and which still shows itself in modern popular works on Indian military history, written by those who ought to know better. The disastrous victory of Ferozsháh, followed by that terrible night spent on the field of battle, made an indelible impression upon the minds of all who were present. Old soldiers of the Peninsular War have said that the horror of those hours exceeded everything in their previous experience. The need for finding a scapegoat being now past, it is right at last to endeavour to apportion the responsibility for the events which have given rise to so much discussion.

Lord Hardinge tells (p. 90) how his father overruled Sir Hugh Gough's wish to attack the Sikh position on the morning of the 21st December, 1845; he describes the interview between the Governor-General and the Commander-in-Chief, and how Sir Henry Hardinge exercised his supreme powers and forbade his subordinate to fight until Littler came up. He praises his father's "firmness and decision," and not unnaturally asserts that he saved the English army from defeat by his conduct. Perhaps Sir Henry Hardinge did save the English army. But his son cannot be

ignorant of the fact that many persons, especially those attached to Sir Hugh Gough's personal staff, held a different view, and that they declared at the time, and have said since, that if the attack had been made in the morning, as the Commander-in-Chief wished, the battle would have been over before darkness fell, and the perils of the night under arms in the Sikh camp would have been avoided. Lord Hardinge says (p. 91),

"It is almost impossible to realise what would have been the result of an attack without the substantial reinforcement of 5000 men and twenty-four guns, in addition to the strength of the Ambála force."

He implies that the result must have been disaster; but it is open to question whether an attack in full light of day with a smaller force would not have been more successful than an attack at nightfall, even with the assistance of Littler's reinforcement. Lord Hardinge has put the case for his father fairly; but it would be impossible to notice his book, of which the description of the battle of Ferozsháh is the crucial feature, without mentioning the existence of the controversy on the question. At the crowning victory of Sobraon the two old Peninsular soldiers acted in entire harmony; and it is pleasing to be able to record of both Hardinge and Gough that their differences of opinion caused no permanent estrangement. Before leaving this question, a passage from a letter of Sir Charles Napier may be quoted, if only as an excuse for having dwelt so long upon it here:

"Here I must note," he writes from India in 1850, "that there are two versions of the campaign on the Sutlege. Hardinge says that but for him the battle of Ferozshashur (*sic*) would have been fought with 6,000 instead of 16,000 men, for Gough wanted to leave 4,000 at Ludiana and fight before Littler came up from Ferozepoor. Colonel Grant, Gough's son-in-law, tells me that but for Hardinge's counter-ordering Gough's orders we should have had an immense force at Moodkee, and that our deficiency there was Hardinge's fault. Time will clear up these things but there was great blundering somewhere." (*Life and Opinions of Sir Charles James Napier*, by Sir William F. P. Napier, vol. iv., p. 205.)

The government of Lord Hardinge depends for its importance in history upon the campaign on the Sutlej. For the rest he ruled wisely, and no word of censure has ever been breathed against him. His later life was full of honour and of honours. He was created a viscount for his success in directing the Sikh war. He succeeded the Duke of Wellington as Commander-in-Chief of the army; and it is the highest testimony alike to his character and to his conduct that at the time of the Crimean war, when the administration of the army was most hotly assailed and the Duke of Newcastle had to bend before a storm of anger and abuse, Lord Hardinge was admitted to be comparatively free from blame even by the organs of party opposition. In 1855 he was made a Field-Marshal, and in the following year he died; and it is not without interest to notice that his old comrade, Lord Gough, attended his funeral. His character is best summed up in a few words which the Duke of Wellington said of him when he accepted

the Irish Secretaryship: "Hardinge will do; he always understands what he undertakes, and undertakes nothing but what he understands."

Before concluding, one or two misprints should be noticed for correction in a subsequent edition. General Ferguson's name is twice given as "Farquharson" on p. 16; General Acland and Nightingale are misspelt "Ackland" and "Nightingale" on p. 15—both excusable mistakes, as they are frequently so spelt in contemporary newspapers; and surely the "*French General, Avitable*," mentioned as a former officer in the Sikh army, should be the *Italian General, Avitable*.

Of all the volumes of the "Rulers of India" series this is, in one respect, the most remarkable. Several of them are good; two, at least, are admirably written; but it is not possible that the son and sometime private secretary of any other Governor-General will write his father's Life. What would we not give for biographies of Clive, or Wellesley, or Hastings, written by such an authority? We cannot have them; but we may be thankful that the first Lord Hardinge's son has lived long enough to show how interesting they would have been, and to Sir W. W. Hunter for adding this volume to his series.

H. MORSE STEPHENS.

*Sospiri di Roma.* By William Sharp.  
(Roma: Printed for the Author.\*)

IN Mr. William Sharp's earlier volume, *Earth's Voices*, I remember some very notable descriptive poetry; but except for a book of ballads which I have not seen, I believe he has of late turned his attention more exclusively to prose. In this charming little booklet, however, which comes to us from Rome, he has unmistakably bound about his brow the authentic poet's bay. It is, perhaps, chiefly remarkable for successful achievement of verbal harmonies in irregular measures. But it shows also a fine and delicate eye for colour. For these sketches lightly thrown upon the canvas, these brief flights as of a bird who sings as he dips swiftly and airily from tree to tree, the metrical forms chosen seem especially appropriate. They have an unemphatic, evanescent grace, that wins because it does not too obtrusively insist upon its own brilliance and ingenuity. Such irregular measures have perhaps not often been successful. They failed usually with Cowley, though he did not disdain the help of rhyme; often they failed with Southey, and with Shelley in "Queen Mab"; sometimes with Matthew Arnold. Yet Arnold has given us no more fascinating lines than those commencing, "Haply the river of time," nor Coleridge than his irregular verse to a cataract commencing, "Unperishing youth." Most musical of all language are the Hebrew Psalms in our authorised English version. When irregular measures do achieve a triumph, they leave upon us the priceless impression of spontaneity and sincerity—those qualities

without which no lyrical poetry can be first-rate, and which constitute the supremacy of lyrics like those of Burns, Heine, Tennyson, De Musset, Blake, and some Elizabethans, so perfect in their simplicity, suggestiveness, self-restraint, whether the result be obtained by nature, or by that consummate art which hides itself, and to which all artifice, all mannerisms, are foreign. But of course there may be, alas! a too facile and fatuous, a thin and poor spontaneity, which is simply insignificant.

The melody of the Prelude and "L'ultimo Sospiro" seems to me exquisite; but I confess that Mr. Sharp fails to satisfy my own ear in isolated cases. For instance, in his "Dream of Ardea," he has the lines:

"Not of the days when  
The fierce trumpeting  
Of the ancient elephants  
Made the wild horses  
Snort in new terror."

In the second line, too much weight seems to be thrown on "the." I should have expected the *e* of "trumpeting" to be long, or else an additional syllable in the first clause; so further on we have "where the fierce Rutuli." Mr. Sharp, indeed, may urge that such transitions pertain to the very genius of this kind of composition. Now, certainly there may be prose poetry; but in this book we have verse, in which there must be prevailing cadences; here they are iambic, anapaestic, dactylic; therefore, the sudden interposition of a cadence inharmonious with those jars and throws one off the metals; but, of course, it all depends on whether the transition be harmonious or not. It may be so. Thus in "The Colosseum," the line where nearly all are long syllables

"Black, rugged, tempest-torn, vast,"

falls most effectively into the whole rhythmic volume of verbal music. And much depends on the reading, which in these instances should be rapid, and unemphasised, so that the clauses may flow easily into one another. But minute criticism of metrical form is often apt to seem impertinent—as the mere obtruded idiosyncrasy of a metrist—if one has reason to believe that the poet knows the technique of his art at all, and understands his own business, because so much in English verse depends on accentuation, as well as on the function fulfilled by the detail criticised in the general organic structure of the whole poem. In these irregular measures, which certainly have their place in our poetry, Mr. Edward Carpenter has shown himself more proficient than the master, Walt Whitman, whom he follows.

Many of these *Sospiri* have the unforeseen charm of drifting mist, Protean cloud, foam blown from waves. One scarcely knows which of them to choose for quotation, so many are beautiful. "The White Peacock" is lovely, with a line in it—

"Foldeth his soft white wings in the sunlight,"

which reminds me pleasantly of a favorite line of mine in Lord Lytton's *Serbaki Pesme*:

"Closing behind her the long golden gallery."

Very delicately tinted the piece is, very subtle in its similitudes. But "The Mandolin" is, perhaps, the most beautiful poem of all, to be compared even with Whitman's

"Song out of the Sea." It contains passages like this:

"Where the grey moths slowly,  
Slowly, slowly, like faint dreams  
In the wildering woods of sleep,"

and relates to unseen lovers in a moonlit wood of olive, ilex, and laurel, where the nightingale sings, while the tinkle of a mandolin accompanies a low sound of kisses and murmured rapture. "The Fountain of the Acqua Paola" seems to me admirable for rhythms adapted to the subject-matter, where brief lines bear us onward with smooth impetus into the broad current of longer, and then are narrowed again into a sonorous tumult of lines more brief. And these verses have a truly martial clang, a tramp as of hosts victorious.

"Here the Etrurian  
Banner waved proudly,  
Lordly and glorious,  
Sovereign ever  
From sea to sea;  
Here the proud hosts  
Laughed when the battle-cry  
Rang through the highways,  
And when from the towers  
Of Veii the mighty  
The herald clarions  
Sent a wild blast  
On the wind of the morning,  
A tumult of summons  
To the flashing swords  
And the merciless rain  
Of spears gleaming white  
As hail on the hillsides."

But the historical allusions in the book are slight; it is chiefly of Nature on the Campagna, or the ruins within and around Rome, that the poet sings—"The Wind at Fidenae," for example, with passing reminiscences of peoples passed away—Etrurian, Sabine, Roman, but

"Sweet with the same young breath o'the world  
Bloweth the wind."

"Sorgendo la Luna," while more dubious as regards verbal music, well realises the vague, ghostly beauties of moonlight, and of a fountain playing in it. "The Fallen Goddess," on a statue of Venus placed in a church as Our Lady of Sorrows, is frankly pagan, and hostile to the Christian idea; indeed the author seems quite uninfluenced by the deepest thought distinctive of our later epoch. But very delicately does he sing of "The Scirocco's Breath," in June; with an exquisite colour-sense of "Spuma del Mare" (on the Latin coast), of "Clouds," "Red Poppies," "Thistledown," the latter in lines that have a vague, wandering wafture like that of the down itself; while "The Bather," "The Swimmer of Nemi," "The Naked Rider," "Fior di Memoria" (which is in the metre of "Hiawatha"), are brilliant and admirable pictures of human beauty, set in the midst of a concordant environment of landscape. I will conclude by quoting "The Swimmer of Nemi."

"White through the azure,  
The purple blueness  
Of Nemi's waters  
The swimmer goeth.  
Ivory white, or wan white as roses,  
Yellowed and tanned by the suns of the Orient,  
His strong limbs sever the violet hollows;  
A shimmer of white fantastic motions  
Wavering deep through the lake as he swimmeth;  
Like gorse in the sunlight the gold of his yellow  
hair,

\* To be obtained from Miss M. B. Sharp, 2, Coltbridge Terrace, Edinburgh.



Yellow with sunshine and bright as with dew-drops,  
 Spray of the waters flung back as he tosseth  
 His head in the sunlight in the midst of his laughter;  
 Red o'er his body, blossom-white mid the blue-ness,  
 And trailing behind him in glory of scarlet,  
 A branch of the red-berried ash of the mountains.  
 White as a moonbeam  
 Drifting athwart  
 The purple twilight  
 The swimmer goeth—  
 Joyously laughing,  
 With o'er his shoulders,  
 Agleam in the sunshine,  
 The trailing branch  
 With the scarlet berries.  
 Green are the leaves and scarlet the berries,  
 White are the limbs of the swimmer beyond them,  
 Blue the deep heart of the still, brooding lakelet,  
 Pale-blue the hills in the haze of September,  
 The high Alban hills in their silence and beauty,  
 Purple the depths of the windless heaven,  
 Curved like a flower o'er the waters of Nemi."

RODEN NOEL.

*Forty Years in a Moorland Parish.* By the  
 Rev. J. C. Atkinson, D.C.L. (Macmillan.)

THE general reader—who will find much to interest and entertain him in this book, whatever his tastes may be—may be pardoned if he has to plead ignorance of the parish about which its incumbent has so much to say. Five-and-forty years ago its remoteness gave point to the remark, "Danby was not found out when they sent Bonaparte to St. Helena." But now the Cleveland Hills, amid which Danby lies, attract tourists from Whitby and Scarborough; there is a railway station in the place, and Dr. Atkinson himself is responsible for making the name of his moorland parish known to the outer world. No one, however, regrets more than he does the disappearance, one by one, of those peculiarities of speech, often full of raciness, which the isolation of the district tended to preserve. The schoolmaster and the inspector of schools began the ruin of the vernacular; the railway will complete it. Words, phrases, and idioms which were in common use when Dr. Atkinson first settled in his moorland home are now obsolete, and even unintelligible to the middle-aged. They occupy a place only in the Cleveland Glossary, which, with other useful works, we owe to our author's industry and power of observation.

Perhaps we have less cause to regret the change that he chronicles in the customs and habits of the dalesmen. In the smaller farm-houses and cottages a condition of things prevailed half a century ago which was equally opposed to decency and to health. Primitive man survived with a vengeance. The commingling of sexes—married and unmarried—within the restricted limits of a two-roomed hovel could scarcely have been paralleled outside Whitechapel and Bethnal Green. It is true these dwellings had a history of their own, which is not without interest; and Dr. Atkinson ingeniously traces many of them back to the inclosure of lands which began at the close of the fifteenth century, and to the sale of allotments in 1656. The state of the church corresponded with that of the houses—on the principle of "like parson, like people"—and Dr. Atkin-

son's first introduction to the sacred building in which he had to minister confirmed the description given to him that Danby would afford "a fine field for work to anyone so inclined." In these days, when, in the opinion of some persons, decency has been carried too far, it may be well to show what indecency means.

"Although I had seen many an uncared-for church and many a shabby altar, I thought I had reached the farthest extreme now. The altar-table was not only rickety, and with one leg shorter than the other, and besides that, mean and worm-eaten; but it was covered with what it would have been a severe and sarcastic libel to call a piece of green baize; for it was in rags, and of any or almost every colour save the original green. And even that was not all! It was covered thickly over with stale crumbs. It seemed impossible not to crave some explanation of this; and the answer to my inquiry was as nearly as possible in the following terms:—'Why, it is the Sunday-school teachers. They must get their meat somewhere, and they gets it here.' . . . And everything was in hateful harmony with what I have thus described. There lay the dirty, shabby surplice, flung negligently over the altar-railing, itself pointless and broken, and the vestment with half its length trailing on the dirty, unswept floor. The pulpit inside was reeking with accumulated dust and scraps of torn paper. The font was an elongated, attenuated reproduction of a double egg-cup, or hour-glass without the sustaining framework; and in it was a paltry slop-basin, lined with dust, and an end or two of tallow-candle beside it."

Obviously the charge of such a church and parish would be no sinecure to a conscientious man, full of zeal. "*Spartam nactus es, hanc exorna*," must have been the episcopal advice given to him when admitted to it, and the injunction was well carried out. Forty years and more have been spent in Danby by Dr. Atkinson happily and usefully, and have provided him with materials for an extremely interesting volume.

We think that in the arrangement of his materials he might have followed a better plan; but, as the headlines are descriptive and there is a fairly good index, there is really no difficulty in getting at the varied contents of the book. Those who are fond of folk-lore will meet with an abundant supply of good stories—humorous as well as gruesome,—while the student of history, or rather of its byways, will be more than satisfied. Dr. Atkinson is strong as an antiquary. He is no mere Dryasdust, but a man of common sense, not disposed to accept any theories without personal investigation. He has examined—indeed, has dug with his own hands—many a tumulus, and found, at any rate, thorough enjoyment in the labour, and, further, has managed to inspire with like enthusiasm the navvies who worked with him.

"Speaking generally," he says, "a blank day was a thing we hardly knew. And this is a remarkable fact. For in the grave-hill researches I have personally conducted—in several cases begun and carried through with my own unassisted labour—with about two exceptions the mounds were examined had been previously tampered with and opened."

But whether the work had been done casually by road-menders, or more syste-

matically by treasure-seekers, there was nearly always something left—perhaps a "pankin" (as the cinerary urn was locally called), or some implement of more or less value and interest. Dr. Atkinson is far too cautious to assign anything like definite dates to these barrows with which the moorland abounds, but he is quite convinced that the groups of pits which are known as "British villages" have not the remotest connection with our ancient predecessors in this island. A systematic and scientific investigation of them has yet to be made; but his belief is that they were shallow shafts sunk for the purpose of obtaining iron ore, and near them will generally be found sites of furnaces and slag-heaps to confirm this theory.

A considerable section of Dr. Atkinson's book—and not the least entertaining—is devoted to the natural history of the Cleveland moors. The severe weather which is there experienced gives an observant naturalist rare chances. We doubt whether anyone—even in the past winter—ever found at his dining-room window, day after day, a couple of snipes waiting to be fed, or could number among his garden visitors such shy birds as corncrakes or landrails. But, like old words and customs, birds that once frequented the moorlands now avoid them—prescient of the fate that is likely to overtake them there. The stock-dove has become almost extinct, black game entirely so. The kingfisher is rarely seen, and even the dipper or water-ousel is being exterminated by the idle fellows who mistake destruction for sport. Harder to get rid of are the witches and wise men. In spite of schools, belief in their power still prevails, but the distinction between the two is carefully maintained. The witch is malevolent; but the wise man is not credited with commerce with T'au'd 'un', and is willing—for a consideration—to do his neighbour a good turn.

Dr. Atkinson is likely in future to have many visitors who will tax his good nature and consume his time, but they will be the guests of summer. After reading his narrative, they will not care to run the risk of being lost in the snow or caught in a moorland fog.

CHARLES J. ROBINSON.

#### THREE BOOKS ON DICKENS.

*Charles Dickens by Pen and Pencil*; including Anecdotes and Reminiscences collected from his Friends and Contemporaries. By Frederic G. Kitton. (Frank T. Sabin & John F. Dexter.)

*The Childhood and Youth of Charles Dickens.* With Retrospective Notes and Elucidations from his Books and Letters. By Robert Langton. (Hutchinson.)

*The History of Pickwick*: an Account of its Characters, Localities, Allusions, and Illustrations. With a Bibliography. By Percy Fitzgerald. (Chapman & Hall.)

It is more than twenty years since Dickens died, it is more than half a century since *Pickwick* was published; and yet here, testifying to the ever-fresh interest in the man and the book, are three elaborate works, dealing respectively with his por-

traits, whether of the pencil or the pen, with his childhood and youth, and with the history of his first great novel. *Solentur ambulando*—the question of the durability of his fame, so often and so hotly debated, seems in process of settling itself.

Of the three works in question, the first, which has been in course of publication for some two years, is distinctly the most valuable. It consists of thirteen parts, with five parts as a supplement, and contains—to quote the prospectus—"A general outline of the life of Dickens, forming a necessary framework to an extensive series of pen portraits . . . drawn from authentic sources, supplemented by recollections and anecdotes expressly written for this work by some of his friends and contemporaries; a catalogue of the portraits of Dickens, with a particular account of the most important"; a great number of "illustrations comprising upwards of fifty portraits of Charles Dickens, representing him at various periods ranging from his eighteenth to his fifty-eighth year," and very many "other illustrations relating to him and his works."

Here is a feast, indeed, for the true Dickens lover. Much, no doubt, of what Mr. Kitton supplies in these sumptuous pages—I am speaking now specially of the literary portion of the book—was obtainable already by the erudite. Many of the descriptions here quoted of the man, of his appearance, of his bearing, had been published before. Even so, however, they gain greatly by juxtaposition. Each completes the other, leaving on the mind a larger, fuller, more living impression than when taken singly. Nor has Mr. Kitton by any means contented himself with quoting what was already in print. He has appealed to those who knew Dickens at the various periods of his career, for notes and reminiscences. Thus Forster had said that "we owe" "our only trustworthy glimpse" of Dickens in his capacity as an attorney's clerk, to the solicitor in whose office he had served, Mr. Blackmore. But Mr. Kitton has discovered a fellow clerk, Mr. George Lear, who, as is but natural, gives us glimpses far more vivid and striking—who tells us, among other things, how "Dickens took great interest" in the old woman who kept the chambers,

"and would mimic her manner of speech, her ways, her excuses, &c., to the very life. He could imitate, in a manner which I have never heard equalled, the low population of the streets of London in all their varieties. . . . He could also excel in mimicking the popular singers of that day, whether comic or pathetic; as to his acting, he could give us Shakspeare by the ten minutes, and imitate all the leading actors of that time."

Miss Dickens, too, has listened to Mr. Kitton's persuasive voice, and favoured him with some excellent notes. Does not the following story make a pleasant little picture?

"There was a penny caricature printed, but by whom I can't say, which greatly delighted him. He writes about it, the letter being dated July 8, 1861: 'I hope you have seen a large-headed photo, with little legs, representing the undersigned, pen in hand, tapping his forehead to knock an idea out. It has just sprung up so abundantly in all the shops, that

I am ashamed to go about town looking in at the picture-windows, which is my delight. It seems to me extraordinarily ludicrous, and much more like than the grave figure done in earnest. It made me laugh, when I first came upon it, until I shook again in open, sunlit Piccadilly.' He returned to Gad's Hill, bringing this with him, and telling us that he had been so amused with it, and so fascinated by it, thinking it 'so irresistibly funny,' that he stood looking at it, roaring with laughter, until he became conscious of a large and sympathetic audience, laughing so heartily with him, that he had to beat a hasty retreat."

His favourite flower, Miss Dickens tells us, was the scarlet geranium; and this, too, is pleasantly characteristic of the man, who, with some of his first earnings as a reporter—so John Payne Collier records—"had bought a new hat, and a very handsome blue cloak with black velvet facings, the corner of which he threw over his shoulder à l'Espagnole." "For a middle-aged man," says Mr. Locker, speaking of an after time, "Dickens was a smart dresser—he liked bright colours. He once told Charles Knight that he had the fondness of a savage for finery."

As to the many portraits reproduced in Mr. Kitton's book, all have interest, but none leaves on the mind an impression of being the portrait. Miss Dickens prefers Maclise's well-known side-face taken with the side-faces of Mrs. Dickens and her sister, Miss Hogarth; and such a preference is easy to understand. It springs from the same feeling which makes Miss Dickens say that she can never think of her father as being old. For Maclise's portrait is beautiful with a beauty almost akin to that of childhood. It shows a face like a fair white page, on which life has as yet written no story. And so, too, there is scant difficulty in accounting for the fact that Miss Dickens views with some distaste Mr. Frith's portrait in the Forster collection at the South Kensington Museum. "I have heard Dickens described by those who knew him," says Mr. Edmund Yates, "as aggressive, imperious, and intolerant, and I can comprehend the accusation"; and these are just the characteristics that Mr. Frith has reproduced in attitude and face. They are hardly the characteristics which a proud and loving daughter would recognise with most pleasure. But the truth is that Dickens lived at a time when English portrait art was at a low ebb. Portraits showing real grip of character, a great artist's power of insight and revelation, are rare at all times, and were rare indeed in the period between 1837 and 1870.

Mr. Langton's *Childhood and Youth of Charles Dickens* is not really a new book. The first edition, now before me, was published in 1883, and does not differ very materially from that just issued. Gleaning assiduously after Forster, M. Langton has been able to collect many stray biographical ears, to pick up many facts of more or less relevance. He has fixed dates and localities, explained—in some cases conclusively, in some at least plausibly—whence Dickens derived the names of the men and women who people his imaginary world, and some of their characteristics. Perhaps, if one may hint a fault, it is that Mr. Langton's

feelings of wonder are so easily excited. The smallest coincidence, nay the most ordinary occurrence, the most seemingly trivial reflection, throws him into notes of exclamation. Never, I think, was writer so prodigal of the signs of amazement. Further, it is a great question how far the world is really advantaged by knowing who were the individuals that suggested this or that character to a great novelist. Like other artists, the novelist idealises even when using the living model; and the finished product, not the model, is all with which we are greatly concerned. But carpings such as these ought not to take the place of recognition of the real work done by Mr. Langton in elucidating the obscure points in Dickens's early history. Here lies the value of his book.

And in what consists the merit of Mr. Percy Fitzgerald's *History of Pickwick*? Scarcely in the arrangement. Doubtless the student, preparing to face Calverley's famous examination paper, would find the volume useful; but he would be a student of unusually placid temperament if he did not, now and again, "utter a word profane" at the want of order and method with which his text-book has been compiled. And if the student saw cause to grumble, the general reader too might, not unjustly, utter an occasional word of complaint on points of style and criticism. But, after all, *Pickwick* is *Pickwick*, and its story will bear much telling and re-telling. Mr. Fitzgerald has a great deal to say on the origin of the book, the illustrations, the various editions, and other matters cognate and collateral—and *Pickwick* is a theme almost inexhaustibly interesting.

"I don't think my father ever had a single morbid thought," says his daughter; and may not this be the secret of Dickens's lasting popularity? For, after all, the *fin de siècle*, with its diseases and affectations of disease, is, as one may hope, but a passing phase. A new century will soon be upon us; and even in this, which is so old, healthiness of thought and feeling still keep their charm.

FRANK T. MARZIALS.

*Declarations and Letters on the Vatican Decrees, 1869-1887.* By Dr. Döllinger. (Edinburgh: T. & T. Clark.)

In this volume of 178 pages, there are twenty-seven documents and an appendix. The longer and the more important of them are three papers, written by Dr. Döllinger in 1869 and early in 1870, about the general question of Infallibility, and about the extraordinary procedure of the Vatican Council; and two letters, written in 1871 and in 1887 to two archbishops of Munich, in which Dr. Döllinger states and re-states the historical perplexities that were provoked or revived in him by the Vatican decrees. The remainder of the volume is occupied with official correspondence about Dr. Döllinger's excommunication, and with overtures that were made to him by several friends. There are some answers to the incessant reports that he had submitted;



and there are two exuberant invocations to his piety or his fears, addressed to him by "A Lady of High Rank." They show more evidence of her fervour than of her intelligence; they are more creditable to her zeal than to her tact.

Intelligence and tact are too often absent from theological encounters :

"Satire or sense, alas, can Sporus feel."

But there are those who assert that the Pope's Infallibility means little more than our own constitutional phrase, "the King can do no wrong"; by partisans of this kind, the Pope is described as the living representative of the law of nations, as the mouthpiece of the general conscience. Yet the English constitution was almost shattered by James II., who managed to do a great deal of wrong; and the papal authority has been misused by cunning diplomatists like Clement VII., by fond parents like Paul III. or Alexander VI., by practical men-at-arms like Julius II., by ghostly warriors like Paul IV., or Boniface VIII., or Hildebrand. Though fallible, these men were dangerous enough; infallible as well as audacious, there would have been no limit to their pretensions. But so carefully are the latent powers of Infallibility fenced about, so rigorously are they guarded, that the Infallible Pope himself, though he walks *per ignes suppositos cineri doloso*, is almost insured against any sudden emission or any violent access of his omniscience. He is in peril, rather, from the fallible instruments upon which he must rely; or from the average understanding of the universal Church, to which alone he can address himself infallibly.

Dr. Dollinger, however, does not trouble himself with particular instances, or with theoretical objections. Even the more vigorous upholders of Infallibility minimise it in their official declarations; but in the face of history, of tradition, and of theology, it is inconceivable, to Dr. Dollinger, that the Popes should be infallible at all. His objections are precise and practical; they are derived from a knowledge of history at once minute and wide; they are directed by a long training in theology; they are urged by a mind which is at the same time acute and moderate. No opinion, says Dr. Dollinger, may be raised to the certain honours of a dogma, unless it be proved to fulfil the three conditions, and to show the three marks, of being genuine: viz., "universality, antiquity, and general consent." In addition to these marks or notes, the opinion must be contained implicitly in existing articles of faith. It must form part of the "*depositum fidei*," of "the faith once delivered to the saints;" it must not be a novel truth; it must not be contrary to existing truths. If St. Paul had believed that St. Peter was infallible, it might be easier to believe the infallibility of Pius IX. It was once an existing truth, that Councils were superior to Popes; it is now an existing truth, that Popes are superior to Councils. "*Non est mendacium*," we can only repeat with Saint Augustine, "*sed mysterium*"; and we certainly hold this contradiction to be sufficiently mysterious. Dr. Dollinger is less reverent, and he ventures to explore the mystery. The doctrine of Infallibility,

he says, is not ancient nor universal; because it only appeared late in the Western Church, and was then supported by documents which are now universally admitted to be forged. The forger, however, is not absolved, but applauded; he is *splendide mendax*, in *omne ævum nobilis*; and from the most credible documents, from the most creditable proceeding, more profit could not be derived, nor a more serious argument deduced. In the Eastern Church, the doctrine was never known at all; and by none of the Fathers are those texts upon which the Ultramontanes now rely so interpreted as to justify the dogma of Infallibility. The doctrine, therefore, is not universal, and it is not ancient. It was resisted, also, says Dr. Dollinger, by many Churches and by many teachers of theology; neither the Germans, nor the French, nor the English were favourable to it: that is, it commended itself to the Italian theologians, and to some professors who were more "Italianate" than their masters. Based originally upon forgeries, it won the approbation of St. Thomas, and thus passed into the text-books of theology, but only as an opinion authorised and probable, not as a belief to be enforced; and it was rejected by the Council of Trent, in the sixteenth century. The doctrine was, however, patronised by the Jesuits; in the Latin countries, and wherever their influence was supreme, it became dangerous to question it. Thus propagated, from being merely probable it became almost certain; it was popularised by the writings of St. Alphonso Liguori, and at length the Church was prepared for its discussion and definition. But the whole procedure of the Vatican Council, as Dr. Dollinger remarks, was entirely novel: its business was arranged for it beforehand; the bishops had no power to introduce questions freely; their discussions were hardly free; and the dogma was accepted at last, not by unanimous consent, but by the vote of a majority, as in the profane assemblies of modern times. In every one of these particulars the Vatican Council, says Dr. Dollinger, differed from the old and authoritative councils of the Church.

So far, as it would seem to an outside observer, Dr. Dollinger's facts and reasonings are unassailable; and to one who does not believe in an infallible Church they must always be unassailable. Dr. Dollinger, however, appears to hold that the Church was infallible up to 1870; but after that time, after the time it disagreed with himself, it became fallible and erring, the victim of tyranny and fraud. Dr. Dollinger would argue that the question of Infallibility is an historical question, and that he, rather than the Roman Church, is the infallible expounder of history. There is a famous saying of Cardinal Manning's, that "the Church triumphs over history": that is, the Church may contradict herself, and the faithful may ignore her inconsistency; and it is only in some such way that the historical difficulties in the question of Papal Infallibility can be met. To one who meets it as Dr. Dollinger does, as a lawyer would meet a question of evidence, the answer must be adverse to the Vatican

decrees. It is an old puzzle in the schools to say, "You believe in the Bible because the Church tells you it is inspired, but you believe in the Church because the Bible testifies to its divine mission"; and thus the theological inquirer eddies round the vicious circle and finds no end, "in wandering mazes lost." The circle has been intersected, the maze has been more entangled, by the Vatican decrees. As Dr. Dollinger well says, he spent a long life in maintaining the infallibility of the Church, the fallibility of Popes, the inferiority of Popes to Councils; and he had with him all the Fathers, all the Councils, and theologians of such weight as Bossuet and Fénelon; yet he is called upon in his old age to renounce his former teaching, to pronounce it erroneous; that is, to condemn not only himself, but the unswerving tradition and the infallible utterances of the mediæval and of the early Church. Perhaps this was rather more than Cardinal Newman ever contemplated when he composed his essay upon "Development." In Dr. Dollinger's opinion the widest theory of development cannot embrace facts which are the contradictories of one another; such facts can only be accepted by an act of intellectual suicide, by that complete *sacrificio dell' intelletto* which is recommended by the Jesuits. No doubt, if the human race had been unprovided with reason and with conscience, an infallible Pontiff would have been almost a necessity; but, being reasonable and responsible, he may be an encumbrance to us, especially if his utterances clash with known truths or with the former decisions and opinions of the infallible instrument. Unless we are prepared to abdicate our faculties, to deny our very nature, and to make the *sacrificio dell' intelletto*, there cannot be a greater fallacy than that which is current now, that there is no mean nor resting-place between Rome and Agnosticism. The affairs of the universe are not managed in this absolute and autocratic way: it is in the mathematics alone that we have this naked and brutal certainty; and the whole tradition of Christianity, from St. Paul downwards, assures us that we are not destined to have a certain vision in this world, that we must be content with probabilities, that we can only see things vaguely as in a glass. "*L'Eglise garde le silence*," i was once observed; and a wicked writer added, "she did well, since she had nothing else to nurse." What else there was we may see by the case of Spain, where the *sacrificio dell' intelletto* was made by the state, and where the infallible Church had a fair chance to develop its logical consequences. The Church may have triumphed over history for a time; but time has brought its revenge, and it may be argued plausibly that history is triumphing over the Church, not in Spain alone, but in all the Latin countries. In the New World, where healthier councils prevail, where the Roman Church has a fair field and no favour, where she is not embarrassed by her own unfortunate traditions, she does not indeed triumph over history, but she will appear triumphant in history, triumphant over barbarity, and ignorance, and misery.

ARTHUR GALTON.

## NEW NOVELS.

*An Old Maid's Love.* By Maarten Maartens. In 3 vols. (Bentley.)

*A Lady of My Own.* By Helen Prothero Lewis. In 3 vols. (Hurst & Blackett.)

*Steven Vigil.* By Daniel Dormer. In 2 vols. (Chapman & Hall.)

*Was She His Wife?* From the German of W. Heimbürg. By Helen Wolff. (Eden, Remington, & Co.)

*Dazzled.* By Houghton Townley. (Trischler.)

*Dagmar.* By Helen Shipton. (A. H. Innes & Co.)

*Ednor Whitlock.* By Hugh MacColl. (Chatto & Windus.)

*Forbidden by Law.* By Barry Cottingham. (Trischler.)

M. MAARTENS writes vigorously in *An Old Maid's Love*, and with life-like fidelity to nature. It is a Dutch story of the sacrifices which a kindly-hearted but rigidly Puritanic woman, Suzanna Varelkamp, makes to reclaim her adopted nephew, Arnout Oostrum, to the paths of virtue. Oostrum belonged to the class of young men of whom it was enigmatically remarked that "there is always harm in a man in whom you can see so much good." As drawn, he is a fine, manly, straightforward fellow; and no wonder that his little sweetheart, Dorothy, idolised him. But alas! there appears upon the scene a handsome, brilliant Frenchwoman, who becomes an inmate of the same house through having sprained her foot. She is something so completely novel in Oostrum's experience, and is so beautiful and so full of *esprit*, that she lures the youth completely into her toils and elopes with him. Then it is that the "old maid," Suzanna, proves her love. Torn to the heart by her boy's sin, she resolves that he must marry the partner of his fall; but to her horror she discovers that the French viscountess has a husband living. Nothing daunted, she yields up her entire fortune to compel the husband to sue for a divorce so that the guilty ones may marry. How matters are disposed of at the end we shall not reveal, but we may say at once that the story is very clever and very original. Though the author is a Hollander, he writes with perfect command of the English language. He has an epigrammatic way of describing character. Suzanna, for example, is a woman "who loved her God and her store-cupboard"; but she did not "love her neighbour over much," nor yet "herself to any excess of unrighteousness, knowing with a fervid knowledge that she was altogether abominable and corrupt." Old Baas Vroom is an amusing creation. He will not give up smoking "because he has read in his Bible how the people praised the Lord with their pipes"; and pursuing further the same original methods of exegesis, he declines to give up drinking because he has been exhorted to "test the spirits." There is an old lady who makes a most remarkable will, and whose daily life is a protest against "the God-forgetting luxury of our times." Then there are two notaries, one of whom draws the other's

attention to a very beautiful girl, but the latter severely replies, "I never notice such things in business hours, nor should you." Mynheer van Donselaar is very vehement against artistic tastes of all kinds. "Every artist is a liar—as he must be, for art is lies—but every liar is by no means an artist. It takes a good deal to become a thoroughly artistic liar." Poor Suzanna is like many others whose zeal is in excess of knowledge. "You are one of God's fanatics," Pastor Jacob said to her, "but you do the devil's work." This novel is strong both in humour and in pathos.

While there is no special appropriateness in the title of Miss Prothero Lewis's novel, *A Lady of My Own*, the story itself is not without its merits. Matthew Moore, the Liberal politician, who defeats old Admiral Shipley, his Conservative opponent, is a terrible specimen of boorishness and cruelty. He has hurried his wife, a delicate, sensitive creature, into her grave; and he pursues a similar course with their daughter, Hyacinth, who has inherited all her mother's fine qualities and high poetic temperament. He even goes the length of striking her, and this indignity causes her to leave her home and place herself out of his power. By a strange coincidence, the son and daughter of the victorious candidate fall in love with the daughter and the son of the defeated one. Much of the narrative is occupied with the record of their attachments, their trials, and disappointments; and it must be said that a considerable number of the latter fall to their share. One very original incident in the story is the delivery of a speech by the young scapegrace Shipley in favour of his father, but given in the dress and voice of the orator's maiden aunt. Altogether, the election produces a good deal of fun, mixed with no little heart-burning. Persis Shipley marries Sir Rupert Mountstevens, in response to her father's dying request; but she is called upon to go through much anguish and suffering with her unworthy husband. The death of Persis in the midst of a frightful thunderstorm breaks him down completely, but ultimately makes a better man of him. As for old Moore, he obtains more than he deserved, namely, the forgiveness of his daughter. After long and weary wanderings she is discovered by Leverton Shipley, and the two are happily married. The author may be congratulated upon having written a novel that is in some parts really striking.

Without being in any way noticeable from the literary point of view, *Steven Vigil* is a good, wholesome story. Steven himself is a much-tried being, who loses his saintly mother early, while his very unsaintly father lives on to plague by his villainies his son in particular and the world in general. He is a most ingenious rascal, turning up in various guises, and completely defying Scotland Yard and all its works. A sad picture is given of schoolboy life at Grindem House, a kind of second Do-the-Boys Hall, from which the hero, driven desperate by cruelty, at length manages to make his escape. The one bright episode in his subsequent career is his meeting

with Mary Demaine, the daughter of an atheistical professor. Mary is quite different from her father, being as spiritually minded as she is beautiful in person. A selfish baronet, Sir Hector Danger, runs the villain of the story pretty close in wickedness.

The little story, *Was She His Wife?* which Miss Wolff has translated from the German, is very pathetic in its main incidents. It illustrates the never ceasing sacrifice which is undertaken by one portion of the race for the happiness and comfort of the other. In this instance the sufferers are the mother and sister of a volatile and worthless lieutenant, who is not worthy of a tithe of the love and devotion showered upon him.

*Dazzled* is a most extraordinary sketch, which it were unkind to examine too closely. A doctor, who has neglected a lucrative practice in a desirable neighbourhood to pursue a chimera, relates his experiences. The idea which absorbs him is the power to unravel the mysteries of blindness, and to be able to give some man who has been born blind his sight. But for the attainment of his object he has to commit a crime, and to bring down upon himself that everlasting darkness which he dispels from the vision of another. The idea is a singular one, and it is morbidly worked out. In intent he commits the crime, though he is saved from the actual guilt of murder.

*Dagmar* is a brightly-written novel, dealing with the steadfast love of a very high-minded and beautiful girl for one who at first sight seems scarcely worthy of her. Maurice Caryl returns to England after a long sojourn abroad, and for some time he successfully personates a dead friend, Maurice Claughton, entering upon his estates, and being received as the real heir. He falls deeply in love with Dagmar Tyndal; and feeling that he is not worthy of her affection while he is posing before the world as an impostor, his better nature prevails, and he unburdens himself of his secret.

Readers of Mr. MacColl's previous story, *Mr. Stranger's Sealed Packet*, will not need to be told that he is a writer possessing a distinct individuality of his own. Whatever merits or defects his stories may reveal, they are certainly original. In his new venture, Mr. MacColl shows us a youth of great promise who passes through the dark and gloomy throes of scepticism, to emerge finally into the clear atmosphere of faith beyond. Some of the discussions on evolution and theology may seem just a little tedious, but they are ably conducted. There is a thread of romance running through the narrative which invests it with sufficient interest for those persons who do not care for polemics.

The havoc that can be wrought by a wicked woman finds its thousandth exemplification in *Forbidden by Law*. The story is written with some power, and the wrongs of Jack Darnley must elicit a sympathetic feeling in the breast of the reader.

G. BARNETT SMITH.



## RECENT THEOLOGY.

*Messianic Prophecies in Historical Succession.* By Franz Delitzsch. Translated by S. J. Curtiss. (Edinburgh: T. & T. Clark.) Should the heavy task undertaken by the authors of *Lux Mundi* some day be touched by members of the Evangelical school in the National Church, they may justify themselves by the authority of Franz Delitzsch. The "boundless negations" and "unspiritual profanity" of the newer criticism have reduced Biblical science to chaos, according to this faithful champion of doctrinal orthodoxy. And yet he has the comforting assurance that "this crisis will become a lever [?] for progressive knowledge," and calls upon students to "recognise the elements of truth which are in the chaos and to gather them out." The spirit of this volume, which is its author's parting gift, is far better than the execution. There must be a connexion between the Old Testament and the New, but we question whether Delitzsch has found it. He was, perhaps, too imaginative. But even those who hold this opinion will gratefully acknowledge the manifold stimulus and instruction which these pages afford. Everything that Delitzsch wrote is scholarly. We would particularly mention the discussion of Gen. iii. 15, xlix. 10, and Isa. vii. 13-17; also the argument (p. 88) for the Davidic descent of Jesus Christ. That Delitzsch makes large concessions to criticism need hardly be said. He also admits, in a qualified sense of the words, both legends and myths. Why should not others of his school follow him, and improve upon his work?

*Messianic Prophecy: its Origin, Historical Growth, and relation to New Testament Fulfilment.* By Edward Riehm. Second edition. Translated by Lewis A. Muirhead. With an Introduction by A. B. Davidson. (Edinburgh: T. & T. Clark.) The late Prof. Riehm was a *Vermittlungstheologe* of the best sort—devout, learned, and judicious. We can warmly recommend the present work, which has the author's latest corrections. Dr. Davidson speaks half regretfully of the long discussion of Hengstenberg's and König's views on prophetic inspiration. But seeing that König has lately been mentioned, perhaps in ignorance, as in some sense a pattern for Old Testament scholars in the English Church, it may be as well for the student to be told what sort of supernaturalism König draws from the interpretation of the Old Testament. With all its imperfections, the book remains the best introduction to the subject for orthodox readers. The translator has done his work well. He has wisely broken up some of the awkward sentences of the original, but has not tampered with the sense.

"THE CAMBRIDGE BIBLE FOR SCHOOLS AND COLLEGES."—*The Book of Psalms, with Introduction and Notes.* Vol. I. By A. F. Kirkpatrick. (Cambridge: University Press.) The present volume comprises the first of the five books into which the Psalter is divided. From a purely literary point of view it deserves high, though not the highest, commendation. Great care has been taken in the selection of the matter, and the reader can nowhere be in doubt as to the meaning of the author. In the case of a book like the Psalter, the literature relative to which would fill a small library, and which, by its frequent difficulty, justifies a variety of opinion, this is no unmeaning praise. Philologically, too, the book is quite as good as we have a right to ask in the Cambridge School and College Bible. A freer attitude towards the Massoretic text has, indeed, now and then been permitted by the editor of the series; but respect for the Authorized Version, and for those who believe in it, cannot but restrain even bolder critics

than Prof. Kirkpatrick from often touching the received text. The only text-critical note we have found (on Ps. xxxvii. 28) justifies the hope that Prof. Kirkpatrick may some day contribute to the critical study of the Septuagint in the manner so ably exemplified by Baethgen. Exegetically, the author limits himself to the surface or grammatical meaning, without touching the important questions of Biblical theology which arise out of the Psalms. For "schools," this was perhaps (but by no means certainly) wise; for "colleges," the omission is somewhat to be regretted. It is when we come to the higher criticism that we have more serious objections to offer. It may be legitimately asked whether the Psalter does or does not contain pre-Exilic psalms; it can hardly at this time of day be assumed on critical grounds that any of the psalms, in their present form, are of Davidic authorship. Would it not have been better to put aside the question of age and authorship altogether, except when there was almost complete unanimity among living or very recent critics; or, at any rate, to say only that a particular psalm is "probably pre-Exilic," not that it is Davidic, or even that it is of the Davidic age? Prof. Kirkpatrick has, however, avoided all disparaging language towards less conservative scholars; and we can well understand the "pietas" which binds him to a revered teacher of strongly conservative leanings—the present Bishop of Durham.

*The Massoretic Text and the Ancient Versions of the Book of Micah.* By John Taylor. (Williams and Norgate.) The name of the author of this useful essay on the text of Micah is almost a new one; we may hope soon to meet with it again. Methodical text-criticism is one of the best exercises of a young scholar, and the difficulty of the text of the short Book of Micah justifies a fresh attempt to estimate the possibility of correcting it by the help of the ancient versions. True, Roorda and Ryssel have done good work in this field already; but Roorda is too bold, while Ryssel's instructive book may be embarrassing to some readers from the comprehensiveness of its contents. It is no injustice to Dr. Taylor to remark that, probable as his proposed corrections of the text may often be, it is by his method and his collection of facts that he has chiefly earned the gratitude of English students. Nor must we omit to mention that he has laboured under the disadvantage of working at a distance from large libraries.

*Hioh.* Nach F. G. E. Hoffmann. (Kiel: Haeseler.) A small book on a great subject, limited to the sifted personal results of a competent scholar, is heartily to be welcomed. Prof. Hoffmann is well known both for his Syriac learning and for his sometimes startling emendations of the text of the Old Testament. One may not always agree with the latter, but must acknowledge that none but a scholar and a keen critic could have offered them. In thirty pages the author sets forth his view of the plan of the original poem, and the growth of scepticism in the mind of the sufferer, of the supplementary speeches of Elihu, and of passages interpolated (as we are told) by a weak-minded zealot. Then follows a new translation, with brief footnotes justifying the many novelties of reading and rendering. So far as we have been able to form an opinion, it is not an altogether favourable one. There is much ingenuity, but still more audacity. Take this instance: "When the slanderer (*š dāḥolās*) goeth about, thou shalt be hidden; thou hast nought to fear when a demon cometh" (v. 21). And this: "But ye are such as stick together lies; patchers of idols (*Götzenflicker*) are ye altogether" (xii. 3), with the gloss: "The God whom ye imagine is (but) an idol." But the freshness of the transla-

tion is in a high degree stimulative, and grains of gold will reward a careful search.

*Index to Dr. Pusey's Commentary on the Minor Prophets.* (Walter Smith and Innes.) A useful but not perfect work. Dr. Pusey's commentary is called "explanatory and practical." It seems to us that the practical element is unduly prominent in this index, which often reads like a sermon. The solid learning hidden away in the small-print notes (not to speak of the introductions) receives no attention whatever. There is no heading "Hebrew language."

*Franz Delitzsch: a Memorial Sketch.* By Samuel Ives Curtiss. (Edinburgh: T. & T. Clark.) This latest memorial sketch of the great Hebraist is valuable for its disclosures on his early life. It will serve to satisfy curiosity till the definitive biography by Herr Faber, lately a missionary to the Jews and now a country pastor, has appeared. The photographic portrait is disappointing; better ones certainly exist.

## SOME BOOKS ON THE COLONIES.

*History of South Africa, 1795-1834.* By George McCall Theal. (Sonnenschein.) Mr. McCall Theal's new volume of his History of South Africa begins with the surrender of Cape Colony to the British force in 1795, and ends with the first year of the governorship of Sir Benjamin D'Urban. This is a period in many ways more interesting than the preceding ones about which Mr. Theal has written, but not so recent that he runs any risk of wounding the feelings of persons now living, or of entering on interminable controversies. Mr. Theal, as before, writes with great candour and fairness. He gives, on the whole, high characters of the governors sent out to the Cape, whose appointments reflect credit on the successive ministers who selected them. Perhaps he is a trifle hard on Lord Macartney, who may have been arbitrary; but was he more so than most colonial governors a hundred years ago? And it must not be forgotten that it was during his tenure of office that torture was finally abolished. Lord Charles Somerset first established an asylum for lepers; and slavery was extinguished under Sir Benjamin D'Urban, December 1, 1834. The author's remarks on the effects of the abolition of slavery both on the whites and blacks are well worth reading. While admitting that slavery could not have been allowed to continue, he considers that the methods adopted to put an end to it caused widespread misery amongst the white inhabitants of the Cape; they amounted, in fact, to the confiscation of something like two millions' worth of property in a small and poor community. That the abolition benefited the blacks he states to be doubtful. But it can hardly be a matter of doubt that the negro slaves at the Cape, as elsewhere, were totally unfitted for the sudden gift of complete freedom; and their descendants now are as unthrifty, as careless of the future, and as ready to rely on the benevolence of the whites in cases of emergency as were their fathers fifty-five years ago. We must repeat what we have said before—that Mr. Theal's work is on too large a scale, and out of proportion to the interest of his subject. But this is less felt in the present volume, and everyone must admire his industry and accuracy. He provides a good index and some very clear maps.

*A Colonial Tramp. Travels and Adventures in Australia and New Guinea.* By Hume Nisbet. In 2 vols. (Ward & Downey.) Mr. Nisbet is wanting neither in ability nor power of observation; and if he was less diffused, less given to smart writing, and less prejudiced, he might produce an interesting and readable book. His extraordinary dislike, not to say

hatred, of England and all her institutions is unaccountable, and must tend to make his readers distrustful of the praises he lavishes on the Australian colonies. He describes England as "that little paddock of meagre, starved-out soil." We might ask him if he has ever compared the average number of bushels of wheat grown per acre in England and in Australia; if he would do so he would find that *meagre* and *starved-out* were epithets hardly applicable to the country he vilifies. Again, he has decided that *asylums for the destitute* are the fruits of our *iniquitous game laws*. Yet he finds these asylums in Australia, where there are no game laws. But this does not shake his decision as to the origin of asylums; nor does he seem to be aware that game laws exist in democratic republics, such as France and Switzerland, as well as in some of the colonies. One traveller he meets has brought out from England his "insular prejudices"; another has gone over the colonies "with a proper pair of John Bull's specially-manufactured British smoke-tinted spectacles over his eyes." Are there not prejudices besides insular ones, and other specially-manufactured spectacles besides John Bull's? Mr. Nisbet goes out of his way to run down English institutions. He tells us a sad story of a young Australian who, having gained honours at Oxford, was lost on his return voyage; but he spoils the story by talking of "owl-like Oxford and poll-parrot prizes." It is a pity he does not allude to the end of the Australian strikes in a glowing passage on an eight hours' demonstration at Melbourne; and that he has not read the last work on Nelson before writing as he does of that hero. Mr. Nisbet's figures and measurements are somewhat suspicious. Can it be true that rabbits in Australia are three times the size of our wild rabbits, and that gum trees planted in 1851 are now 150 feet high? We are startled in the first volume by reading that Western Australia is eighty times larger than Great Britain; at the end of the second volume this is set right, and that colony is reduced to "about eight times the size of Great Britain and Ireland." The best part of Mr. Nisbet's work is undoubtedly that about New Guinea. This is his method, "I have not taken the reader through the country exactly as I travelled along it myself, preferring to scamper over it quickly, as I like to go over picture galleries, and then return more slowly, lingering over the bits which strike me most." He is much taken with the natives and their beauty, and finds opportunities of contrasting them with our own race, much to the disadvantage of ourselves. What he tells us of their funeral customs is too horrible and revolting to bear quotation. Towards their cannibalism he is very lenient. In spite of the immense superiority of Australia to England, our author has the candour to write: "I do not want to tempt any poor man to go out to Sydney thinking to make his fortune there, for, candidly, I don't think he will, any more than he might in London." Mr. Nisbet is an artist, and his two volumes are profusely illustrated, and some of the cuts are very pretty. The work has neither index nor map.

*Vicissitudes of Bush Life in Australia and New Zealand.* By Dugald Ferguson. (Sonnenschein.) Though this work is cast in the form of a novel, we presume that it is founded on the experiences of the author and of others besides himself. We add "of others," as it is highly improbable that any single individual could have gone through so many adventures and rescued so many men and women from such exceedingly critical situations as Duncan Farquharson, the hero. The book abounds with the exciting elements of Australian romance; and we have a young lady, possessed of every

charm, who is determined to fall in love with a bushranger, handsome, brave, and chivalrous:

"For my part," she says, "if ever I do marry anyone, it will be some dashing bushranger, with whom I can roam through the bush and live in some romantic cave like Maid Marion with Robin Hood."

The handsome bushranger turns up at the right—or, rather, for the young lady's happiness, the wrong—moment; brave, certainly, but hardly chivalrous. His schemes, his escapes, and his villainies fill a large part of the book; but we must leave them to the reader to unravel. The hero does not succeed in Australia, for he leaves it as poor as he entered it in 1850. He then goes to New Zealand, where most of the other characters of the story turn up, and where the *dénouement* takes place. The villains are punished and the virtuous rewarded in the most melodramatic fashion. We do not doubt that many will read these "Vicissitudes" with pleasure, though most will wish that the conversations had been a little curtailed.

*Tahiti: the Garden of the Pacific.* By Dora Hort. (Fisher Unwin.) We have searched Mrs. Hort's book in vain from beginning to end in the hope of discovering an answer to the question: when was she in Tahiti? Not a trace of a date is to be found. In one place she writes:

"Is it a dream, and not a reality, that far-off time when I wandered with Margaret through shady avenues, between groves of fragrant trees, by limpid streams and flowing rivers in the sunny island of Tahiti? It all occurred so long ago."

One of the last things she mentions is the visit of Prince Alfred to Tahiti; now, as the Prince was created Duke of Edinburgh in 1866, it is clear that the author must have left the island before that year at the latest. We cannot think that a visit to Tahiti, made more than twenty-five years ago, warrants the publication of a thick volume of 350 pages. Mrs. Hort is lively enough, but we have too much of her pets and too many descriptions of commonplace people; indeed, nothing is too insignificant to be made use of in the process of "padding." Most of what she says respecting the tyranny and corruption of the French official system is probably true. She thus sums up the system: "In fact, nothing succeeded at Tahiti unless through such questionable agencies as bribery and corruption." This system must justly be condemned; but we cannot but think she is too severe, if not too ill-natured, in her remarks on the individuals connected with the Government.

#### NOTES AND NEWS.

WE understand that Sir Charles Dilke and Mr. Spenser Wilkinson, the author of two well-known volumes on *Citizen Soldiers* and *The Brain of an Army*, are preparing in collaboration a popular work upon National and Imperial Defence. Account will be taken of the military and naval needs of the empire, and of the extent and cost of the resources which exist to meet them, while suggestions will be made for greater efficiency and economy. Messrs. Macmillan & Co. will be the publishers.

MR. G. A. AITKEN, the biographer of Steele, has written a full life of Dr. John Arbuthnot, to be accompanied by a selection from his miscellaneous works. The volume, which will be published in the autumn by the delegates of the Clarendon Press, is the first serious attempt to give to Arbuthnot his proper position among the wits of the eighteenth century. It will be furnished with a detailed bibliography and index.

UNDER the title of *Life's Handicap*, Messrs Macmillan will publish shortly a collection of Mr. Rudyard Kipling's short stories which appeared from time to time in *Macmillan's Magazine*. Included among them will be "The Man who was," and "The Courtship of Dinah Shadd."

MR. COLVIN's edition of the Letters of Keats, which was announced by Messrs. Macmillan & Co. some time ago, will be published in the course of June.

MR. JOHN MURRAY has in the press a new volume of his series of Student's Histories, dealing with the history of the Roman empire from its establishment by Augustus to the occasion of Commodus in 180. In fact, it covers the period from the point at which Dean Liddell's History left off to the point at which Gibbon begins.

FURTHER selections from the posthumous writings of the Rev. Aubrey L. Moore are promised by Messrs. Percival, who will shortly publish a volume consisting of Ordination addresses, and sermons preached before the University of Oxford chiefly bearing on *The Message of the Gospel*. In the autumn the same firm will issue a selection from the sermons preached by Mr. Moore as Whitehall Preacher, 1888 and 1889.

THE next volume of the "Adventure Series" will be *The Travels of Ferdinand Mendez Pinto*, annotated by Prof. Arminius Vambéry.

THE Christian Theosophical Society will publish shortly, through Mr. Elliot Stock, a volume entitled *Things to Come*; or, Essays towards the Appreciation of the Christian Idea.

MESSRS. GAY & BIRD announce the following works as nearly ready:—*Cy Ross*, a novel, by Mellen Cole; *Japanese Girls and Women*, by A. M. Bacon; *Zadoc Pine and Other Tales*, by H. C. Bunner; *Liberty in Literature*, by Col. Ingersoll, being a testimonial to Walt Whitman, with a new portrait; and a new edition of Loomis's *Index Guide to the Art Galleries of Europe*.

MESSRS. MACMILLAN announce a re-issue of the "Golden Treasury Series," to be published in monthly volumes at the net price of half-a-crown. The order of publication will not be precisely identical with that of the original issue; but the two first volumes will be Mr. F. T. Palgrave's *Golden Treasury of Songs and Lyrics*, and Mr. Coventry Patmore's *Children's Garland from the Best Poets*.

"THE National Monument for Mazzini" is the title of an essay, by Dr. Karl Blind, which will appear in a forthcoming number of *Murray's Magazine*. It will contain personal recollections, based upon intimate friendship and co-operation for fourteen years, about the character, daily life, peculiar views, and activity of the ex-triumvir of the Roman Republic; and many little-known facts will be stated in regard to the part Mazzini played in decisive movements for the independence and unity of Italy. The personality of Garibaldi is also touched upon, with whom the writer was equally connected by friendship down to his death.

THE following are some of the volumes which the Chetham Society have in hand for early publication: the third part of Mr. W. A. Shaw's *Minutes of the Manchester Presbyterian Classis*, 1646-1661, containing biographical notices of all the ministers mentioned, and much original unprinted matter; the second part of the late Canon Raines's *Fellows of the Collegiate Church of Manchester*, dealing with the eighteenth and nineteenth centuries, edited by Dr. F. Renaud; the *Charterulary of the Priory of Lancaster*, edited by Mr. W. O. Roper; and



a History of St. Michael's-on-Wyre, by Lieut.-Col. H. Fishwick. The accounts of the treasurer for the past year show a balance in hand of £334. The hon. secretary of the society is Mr. C. W. Sutton, Free Reference Library, King-street, Manchester.

THE first edition of Dr. J. C. Atkinson's volume of reminiscences and researches in the parish of Danby in Cleveland, which was published only last month by Messrs. Macmillan & Co., and is reviewed in the present number of the ACADEMY, is already exhausted; a new edition will be ready in the course of next week.

WE are asked to contradict the statement that the series of articles on the Waterloo campaign, which Col. F. Maurice has been contributing to the *United Service Magazine*, will shortly be issued in book-form.

MR. G. BARNETT SMITH, a veteran journalist and man of letters, who is perhaps best known by his biographies of John Bright and Mr. Gladstone, has received a pension of £80 on the Civil List. Mr. Barnett Smith has of late been compelled, by the state of his health, to leave London and take up his residence at Bourne-mouth.

MR. P. H. WICKSTEED will deliver a course of four lectures on "Ibsen" at the Chelsea Town Hall, beginning on Tuesday, June 9.

DR. H. FRANK HEATH has been appointed to the lectureship of English language and literature in the Crystal Palace School of art, science, and literature (ladies' division), in succession to the Rev. H. Russell Wakefield, who retires on account of impaired health.

ON Wednesday next, June 3, MESSRS. Sotheby will sell the autograph MSS. of Wilkie Collins's plays, together with the copyright and fees accruing therefrom. Appended to the same catalogue are a number of autograph letters, chiefly of literary interest, including the original agreement between Dickens and Bentley for the copyright of *Barnaby Rudge*. The price, apparently, was £2,000, with an additional £1,000 if the sale exceeded ten thousand copies, and a final sum of £1,000 more if the sale exceeded fifteen thousand.

MESSRS. SOTHEY will also be engaged in selling, during the whole of next week, the library of the late James Anderson Rose, of Wandsworth Common. The collection consists mainly of the choice books that have been published during the present century, including large-paper copies and the publications of clubs and societies. We may specially mention a series of Ruskin's works, *The Germ*, and first editions of Bewick.

AN American Catholic Historical Society has just been established at Philadelphia. It would be premature to speculate as to its efficiency until we have seen some of its publications; but we believe that it has the support not only of archbishops and bishops, but also of many of the leading Roman Catholic writers of America. It has already acquired the nucleus of a good library.

WE have to record the death of Mr. George Alfred Henry Dean, senior partner in the publishing firm of Messrs. Dean & Son, Fleet-street. He died at Southsea on May 13, in the seventieth year of his age.

#### UNIVERSITY JOTTINGS.

LORD WALSLINGHAM has been elected without opposition to the office of High Steward at Cambridge, in the room of the late Earl of Powis. Lord Walsingham was formerly known at Cambridge as a cricketer, and now as a prominent member of the syndicate on agricultural education. In the scientific world his name ranks high among those who have both

advanced and popularised the study of natural history.

THE Rev. Dr. Percival, head master of Rugby, has been elected to an honorary fellowship at Trinity College, Oxford, of which college he was for some time president.

IN congregation at Cambridge on Thursday next, June 4, the following grace will be proposed:

"That a syndicate be appointed to consider whether it be expedient to allow alternatives, and, if so, what alternatives, for Greek in the Previous Examination, either to all students or to any classes of students other than those already exempted."

We believe that the only class of students at present exempted from taking up Greek are natives of India.

ON Tuesday next, June 2, a statute will be promulgated in Congregation at Oxford for the establishment of a day training college for teachers. It provides that persons who are under training to become teachers in elementary schools may matriculate and take the usual academical course; and, at the same time, it purports to make no fresh demand upon the funds of the university.

THE Smith's prizes at Cambridge have been awarded as follows:—to Mr. F. W. Dyson, of Trinity, for his essay entitled "The Potential of Ellipsoids of Variable Densities and also of the Anchor Ring in External Space"; and to Mr. H. M. Macdonald, of Clare, for his essay entitled "The Self-induction of two Parallel Currents."

THE REV. W. EUSTACE DANIEL has been re-elected Grinfield Lecturer on the Septuagint at Oxford for a further term of two years.

MR. J. N. KEYNES, university lecturer in moral science, has been appointed chief secretary for local examinations, and Mr. Arthur Berry has been appointed chief secretary for local lectures, both which offices have hitherto been filled by Prof. G. F. Browne, now Canon of St. Paul's.

THE following are the numbers of candidates for honours in the several final schools at Oxford: literae humaniores, 142; modern history, 126; theology, 65; law, 64; natural science, 33; mathematics, 25; oriental languages, 2.

AN amended list has been issued of the statues which Mr. S. Sandars has offered to place in the niches on the exterior of the Divinity School, at Cambridge. They are to be nine in number: Archbishops Cranmer and Parker, Bishops Fisher, Andrewes Pearson, and Lightfoot, and also Erasmus, Whicheote, and John Lightfoot.

PROF. G. J. ROMANES, who is at present residing at Oxford, will deliver a lecture at the meeting of the Ashmolean Society next Monday.

AT the annual general meeting of the Cambridge Antiquarian Society, held on Wednesday, May 27, the retiring president, Prof. T. McK. Hughes, was to deliver an address.

DR. C. WALDSTEIN will give a lecture on "The Tomb of Aristotle(?)" at Oxford on Wednesday next, June 3, with Prof. Pelham in the chair.

MR. GEORGE WILKINS, who graduated in 1880, and is known for a book on *The Growth of the Homeric Poems* (1885), has been elected, on a competitive examination, to the vacant fellowship at Trinity College, Dublin.

A CATALOGUE has been printed (Durham: Caldealeugh) of the books bequeathed to the University of Durham by the late Bishop Lightfoot. It extends to ninety-two octavo pages.

#### TRANSLATION.

##### LA GRANDE OURSE.

La Grande Ourse, archipel de l'Océan sans bords,  
Scintillait bien avant qu'elle fût regardée,  
Bien avant qu'il errât des pâtres en Chaldée,  
Et que l'âme anxieuse eût habité les corps;

D'innombrables vivants contemplant depuis lors  
Sa lointaine lueur aveuglément dardée;  
Indifférente aux yeux qui l'auront obsédée,  
La Grande Ourse luira sur le dernier des morts.

Tu n'as pas l'air chrétien, le croyant s'en étonne,  
O figure fatale, exacte et monotone,  
Pareille à sept clous d'or plantés dans un drap  
noir.

Ta précise lenteur et ta froide lumière  
Déconcertent la foi : c'est toi qui la première  
M'as fait examiner mes prières du soir.

SULLY PRUDHOMME (*Les Épreuves*).

##### THE GREAT BEAR.

A group of islands in a shoreless sea,  
Floats the Great Bear that sparkled overhead  
Ere shepherds trod the pastures of Chaldea,  
Or anxious souls these bodies tenanted.

Since then unnumbered hosts have lived to see  
Its distant light upon them blindly shed;  
Indifferent still, the Great Bear vacantly  
Will shine upon the last of all the dead.

Thou hast no Christian mien : the faithful fear  
Thy fatal sign, monotonous, severe,  
Seven golden nails studding a sable pall.

Thy measured movement and thy chilling light  
Confound all faith : 'twas thou who first of all  
Caused me to analyse my prayers at night.

ROSA NEWMARCH.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BIRÉ, E. Victor Hugo après 1830. Paris: Didot. 7 fr.  
DUNBAR, W., Poems, ed. J. Schipper. Part I. Leipzig: Freytag. 4 M. 50 Pf.  
FALKENHORST, C. Schwarze Fürsten. Bilder aus der Geschichte d. dunklen Welttheils. 1. Th. Fürsten d. Sudan. Leipzig: Hirt. 5 M. 50 Pf.  
GRAND-CARTERET, J. Crispi, Bismarck, et la triple Alliance, en Caricatures. Paris: Delagrave. 3 fr. 50 c.  
KORZENIEWSKI, I. Catalogus codicum manu scriptorum musei principum Czartoryski Cracoviensis. Fasc. III. Krakau. 3 M.  
PAULIN, Edmond. Thermes de Dioclétien. Paris: Firmin-Didot. 230 fr.  
RIEHLER, S. Gedächtnisrede auf Wilhelm von Giesebrecht. München: Franz. 1 M. 80 Pf.  
SCHWAB, J. Die Demokratie. 2. Bds. 1. Abthlg. Leipzig: Friedrich. 7 M.

##### HISTORY, LAW, ETC.

- ALTMANN, W., u. E. BERNHEIM. Ausgewählte Urkunden zur Erläuterung der Verfassungsgeschichte Deutschlands im Mittelalter. Berlin: Gaertner. 3 M. 40 Pf.  
ALY, F. Cicero, sein Leben u. seine Schriften. Berlin: Gaertner. 3 M. 60 Pf.  
CORDIER, H. Les Voyages en Asie au 14<sup>e</sup> Siècle du bienheureux Odoric de Pordenone. Paris: Leroux. 60 fr.  
D'ANTIOCHE, Le Comte, Changarnier. Paris: Plon. 7 fr. 50 c.  
DUQUET, A. Guerre de 1870-71. Paris, Chevilly et Bagneux, 20 Septembre-20 Octobre. Paris: Charpentier. 3 fr. 50 c.  
GUBSER, P. Die Münzverbrechen in den kantonalen Strafgesetzbüchern der Schweiz. Eine vergleichend-krit. Rechtsstudie. Zürich: Meyer. 4 M.  
LEHMANN, H. O. Quellen zur deutschen Reichs- u. Rechtsgeschichte. Berlin: Liebmann. 8 M.  
LOMBÉ, L. de. Les Mirabeau. T. IV.-V. Paris: Dentu. 15 fr.  
NEUBAUER, E. Wallenstein u. die Stadt Magdeburg. Magdeburg: Rathke. 3 M.  
ROBOLSKY, H. Die mitteleuropäische Friedensliga. Leipzig: Gebhardt. 5 M.  
SALKOWSKI, C. Zur Lehre vom Sklavenwerb. Leipzig: B. Tauchnitz. 8 M.  
SCHEFFÉ, Ch. Etat de la Perse en 1660, par le P. Raphaël du Mans. Paris: Leroux. 20 fr.  
SIMONSFELD, H. Analekten zur Papst- u. Konziliengeschichte im 14. u. 15. Jahrh. München: Franz. 1 M. 70 Pf.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- AMMON, L. v. Die permischen Amphibien der Rheinpfalz. München: Riedel. 12 M.  
KEER, F. Die Schabablagerungstheorie. Eine Erweiterung der Laplace'schen Nebularhypothese. Leipzig: Spamer. 1 M. 60 Pf.  
MAZEL, A. Etudes d'anatomie comparée sur les organes de végétation dans le genre Carex. Basel: Georg. 7 M.  
WETTSTEIN, R. R. v. Die Omorika-Fichte, Picea Omorica (Pare.). Leipzig: Freytag. 3 M.

## PHILOLOGY, ETC.

DEMOSTHENIS Oratorum Codex 2: fac-simile du manuscrit grec 2334 de la Bibliothèque Nationale, p.p. H. Omont. Paris: Leroux. 400 fr.

GRIMM, J. u. W. Deutsches Wörterbuch. 4. Bd. 1. Abth. 2. Hälfte. 8. Lfg. Göttingen: Gerdesel. Bearb. v. R. Hildebrand u. K. Kant. Leipzig: Hirzel. 2 M.

KROLL, W. De G. Aurelii Symmachi studiis graecis et latinis. Pars I. Breslau: Koebner. 1 M.

LINSE, E. De P. Ovidio Nasone vocabulorum inventore. Leipzig: Fock. 1 M. 50 Pf.

## CORRESPONDENCE.

## A HYMN FROM HARLEIAN 7653.

Freshwater Bay, I.W.: May 21, 1891.

Harleian 7653 is a MS. in the British Museum written by an Irish scribe in the eighth or ninth century. On the recto of fo. 7 there is a copy (hitherto supposed to be unique) of a Latin hymn which, as it contains one of the earliest mentions of St. Patrick, was printed in the Rolls edition of the Tripartite Life (p. cxv.). But the Harleian copy of this hymn is illegible in four places. It is also incomplete at the end. I have lately found another copy which, though wanting the beginning, seems complete at the end, and is legible throughout. This copy is in the Lebar Brecc (p. 148 of the facsimile, col. 2, ll. 44-55), where it is said to have been sung continually by the Blessed Virgin Mary, with the Book of Ezekiah in her hand. It runs as follows:

"Rogo patrem per filium .r. spiritum sanctum .r. patriarchas .r. uil. .r. omnes apostolos .r. sanctos angelos .r. iohannem baptistam .r. nouam ecclesiam .r. enoc .r. eliam .r. prophetas perfectos .r. martyres electos .r. iustum patricium .r. sanctum ciricum .r. mundi saluatorem .r. meum redemptorem ut animam meam saluare digneris in exitu de corpore. te deo cordis mei exintimo non relinquo in inferno animam meam pessimam sed ut sit secum in saeculo sempiterno ingaudia ut audiam angelorum uocem deum laudantium, etc."

With the help of this copy we may now edit the hymn, putting in parenthesis words and letters illegible in the Harleian MS., and bracketing words omitted therein.

"In pace Christi dormiam  
ut nullum malum uideam  
a malis uisionibus  
in noctibus nocentibus,  
sed uisionem uideam  
diuinam ac propheticam.

"Rogo Patrem et Filium,  
rogo [et] Spiritum sanctum,  
rogo nouam ecclesiam,  
rogo Enoc et Heliam,  
rogo patriarchas (septem),  
rogo Baptistam Iohannem.

"Rogo et bo(nos) (a)ngel(os),  
rogo et omnes apostol(os),  
rogo prophetas perfectos,  
(rogo) martyres electos,  
rogo (iustum) Patricium,  
rogo sanctum (Circium).

"Rogo mundi Saluator(em),  
rogo nostrum Redemptorem,  
animam meam saluare \*  
in exitu de corpore.

"Te deprecor ut deo  
cordis mei exintimo  
ne relinquo in inferno  
animam meam [pessimam],

"Sed esse [et] tecum in caelo  
in sempiterno gaudio,  
[ut audiam angelorum  
uocem Deum laudantium].

The phrase, *in noctibus nocentibus* (l. 4) seems to refer to a popular etymology of *nox*. The mention of *seven patriarchas* (l. 11) is curious. Noticeable also is the eminence ascribed to the martyr Cyricius (l. 18) = Cyricus, Cyriacus,

\* Here H. adds *digne* . . = *digneris* LB.

† Ex intimo corde mei, H.

‡ derelinquo, H.

the Ciric of the Calendar of Oengus, prol. 137, whence Mael [C]rigg, *Petrie's Christian Inscriptions in the Irish Language*, i. 45. The Welsh form of the name is Curig.

Perhaps some readers of the ACADEMY may be able to refer to a third copy of this hymn, and thus empower me to correct the *uideam* of l. 2, which can hardly be right, as the word reoccurs in l. 5, and to supply a line to rhyme with *animam meam pessimam* (l. 26).

WHITLEY STOKES.

## THE LITHUANIAN BIBLE OF 1660.

Oxford: May 23, 1891.

The following facts may be gleaned from the Tanner MSS. in the Bodleian Library.

1. The Synod of Vilna appoints on 6 July, 1680, Nicolaus Minwid to collect money in order to continue the printing of the Lithuanian Bible and to finish it (Tanner No. 37, fol. 62).

2. The appeal of Minwid, dated 2 November 1681, is signed by Tillotson, Dean of Canterbury and others (Tanner, No. 36, fol. 161). This is followed by a recommendation of the Archbishop of Canterbury and the Bishop of London (fol. 162), dated 5 November, 1681 where mention is made of a collection for the same purpose twenty years previously [*i.e.*, 1661, in the time of Chilinsky]. A receipt for £100, advanced by the Archbishop of Canterbury, is among the letters (fol. 167 and 168), dated 10 November, 1681. Minwid appoints the merchant Theodor Jacobson as his agent (fol. 176), on 18 November, 1681.

3. Minwid having been suspected of mismanagement, he wrote a vindictory letter, dated 22 January, 1684 (Tanner No. 34, fol. 243). This is followed by a document (fol. 245) by the Archbishop [?], wherein it is stated that in the first collection made twenty years before, no profit accrued to the delegates, except £37 from the sale, to the elders of the Flemish Church in London, of the paper which had been provided! It is added that the errors were so great in the first impression, which had been interrupted by the death of the delegate, that it was sent back to Lithuania (fol. 245).

4. Minwid mentions in a letter to Archbishop Sancroft, dated 28 July, 1684, the name of a certain Johannes Krainsky, who had been a delegate more than twenty years earlier (Tanner, No. 32, fol. 87).

5. Finally, in another letter to the Archbishop, dated Birsis, October, 1685, Minwid writes the following:—

"Eo igitur nomine, millenis vicibus meis te, Pater Eminentissime, compello, atque ut tandem effectui opus sacrosanctum versionis Bibliorum in Linguam Lithuanicam daretur, rogo" (Tanner, No. 31, fol. 213).

Thus, at the end of 1685 the Lithuanian Bible was not accomplished; the sheets printed in 1661 and 1662 had been sent to Lithuania, no doubt without a title-page, and the fragments preserved at St. Petersburg and at Stettin come from these sheets. Bishop Wilkins got his *Oratio dominica*, most likely, from Chilinsky, either orally or in manuscript, and the others copied Wilkins; but the riddle of the Doxology taken from the London Bible, 1660 (see ACADEMY, No. 933, col. 469), still remains unexplained.

A. NEUBAUER.

## "THE GREEK MSS. IN THE VATICAN."

Tübingen: May 12, 1891.

It is only to-day that my attention has been called to the ACADEMY of January 24, in which Prof. Sanday, under the above heading, reviews M. Pierre Batiffol's book, *La Vaticane de Paul III. à Paul IV.*

May I be allowed to correct a strange error—if it has not been pointed out already—about the most famous Greek manuscript in the Vatican, the Codex B of the Greek Bible, since there is danger that this error may obtain wider circulation. Prof. Sanday writes:

"The earliest reference to this is in 1533. He [Batiffol] can find no mention of it in the catalogues before that date; and he is himself of opinion that it was brought to Rome by Cardinal Bessarion," &c.

It is true M. Batiffol says so on p. 82:

"On a dit qu'il figurait dans les anciens catalogues de la Bibliothèque du Vatican: c'est une erreur, je l'ai vainement cherché dans l'inventaire de Nicolas V., dans celui de Léon X. et dans celui de Paul III."

But M. Batiffol is wrong.

In view of his very definite statement, which is directly opposed to the general belief—compare for instance Swete, *The Old Testament in Greek* (p. xvii.): "The chief glory of the Vatican library was one of its earliest acquisitions, appearing in the catalogue of 1475"—I made inquiries about the matter in Rome, and was directed to Vercellone's *Dissertazioni Accademiche di Vario Argomento*, p. 116. From what he there writes it follows, without any possibility of doubt, that already in the very first *Inventarium*, drawn up by Platina in 1475, Codex B is described among the Greek books *nel primo banco* as the "Biblia in tribus columnis ex membrana." I trust that by this reference the question will be definitively set at rest.

I may venture to mention another question about this codex—as to the number of leaves wanting in it. Prof. Swete, in the passage referred to, states (in 1887): "The first twenty leaves of the original codex have been torn away." Now already in 1881 there had been published by Fabiani & Cozza on p. 28 of their edition: *Laterculi exhibentes vetustissimae pagellarum notationis vestigia cum recentiori collata* (see *Theol. Lit. Zeitung* 1882). Here we find, for instance, on the present pages:

338 ΠΠ = 180 [= 360 pages]

342 ΠΠΒ = 182 [= 364, &c.]

344 ΠΠΓ = 183, and so on.

From this it would seem to follow that only 22 pages (= 11 leaves) are wanting. But the modern numeration includes 20 new leaves, added to the codex in later times; the only possible conclusion, therefore, is that 31 leaves of the original codex have been lost. This has been pointed out already by Gregory (but not with sufficient clearness) in his *New Testament* (p. 450), who further says: "E quibus foliis octo praefationem continuasse fasciculorum ratio suadet." An easy reckoning can show how many leaves in the handwriting of B would be occupied by Genesis i.-xlv., 28 (the present beginning).

Yet one more error may be corrected, apparently copied by Batiffol from the *Septuaginta-Studies* of the undersigned: André d'Asola was not le gendre of Aldus Manutius, the famous printer of Venice, but his father-in-law.

E. NESTLE.

## EGYPT AND SYRIA IN THE TIME OF THE NINETEENTH DYNASTY.

The Athenaeum Club: May 23, 1891.

I am obliged to my friend Mr. Sayce for his letter. He has taught me much of what I know of the earlier history of the East, and his views are always fresh and inspiring; but I cannot think that he has at all met my arguments.

I wrote to point out that his statement that Rameses II. had been engaged in continual



wars during his whole life was not supported by the evidence available to us, which clearly limits his wars to the first ten years of his life, while the latter fifty were devoted to works of peace, and were entirely free from wars.

Mr. Sayce admits that the direct evidence supports my contention; but he remits me to the treaty with the Hittites for evidence (1) that the war between the Hittites and the Egyptians was carried on until the twenty-first year of Rameses II.; (2) that the war was far from being in favour of the Egyptian arms; (3) that Rameses was compelled to treat on equal terms with the Hittite king; (4) that as the price of peace he was forced to leave the Hittites in quiet possession of Syria, to marry a Hittite princess, and to restore to their former rights the Egyptian fugitives who had fled to the Hittite court.

Of all this I can find nothing whatever in the treaty, which is very accessible in Brugsch's translation. There is not a word in it about its having put an end to any existing war. On the contrary, it is expressly stated that the occasion of Khita-sir sending his envoy to propose a treaty was that he had murdered and succeeded his brother Mau-than-er as king of the Hittites.

Again, far from the treaty being any new departure which involved some fresh humiliation or some alteration of the relative status of the two empires, we are expressly told in it that Khita-sir "would observe the just treaty which existed in the times of Sapa-li-li, the great king of Khita (who was Khita-sir's grandfather), and likewise the just treaty which existed in the times of Mau-than-er, the great king of Khita" (i.e., of his brother); and so far as we know the terms of the new treaty were precisely those of the old ones. It is further remarkable that Rameses is specially apostrophised in it as "one who places his boundary marks where it pleases him in all lands."

There is not a word in the treaty about Syria or about leaving the Hittites in quiet possession of Syria, nor enacting that Rameses should marry a daughter of the Hittite king; and as to the arrangement about fugitives it was a mutual arrangement, such as is embodied in almost every convention known to me between Eastern potentates. Rameses II., no doubt, married a Hittite princess; but this was a perfectly natural match, and involved no surrender of Egyptian prestige.

I am therefore compelled to maintain to the letter my previous contention, that there is no available evidence that Rameses II. had any wars on his hands after his tenth year, or that the Hittites, whose glory had in my view passed away at this time, recovered their dominance in Syria, south of Kadesh, during his reign.

In regard to the Egyptian domination over Syria and Palestine, it was, so far as we know, qualified by occasional rebellion, and this not only in the time of Rameses II., but as the Tel el Amarna tablets tell us, in the days of the more powerful rulers of the XVIIIth Dynasty; but I do not know of any evidence of such an outbreak during the reign of Rameses II. after his tenth year.

Mr. Sayce admits that during the reign of Menepthah the maritime towns of Syria and Palestine were subject to the Egyptians. "But otherwise," he says, "Palestine was free from Egyptian interference." I should like to ask upon what evidence this statement is based; for I know of none, and it is a question of very considerable importance when we are discussing the date of the Exodus.

Let me, in conclusion, raise another issue. I stated in my former letter that the evidence goes to show that the conquest of Palestine by the Hebrews could not have taken place at least during the domination of the XIXth Dynasty. As a matter of fact, it seems to me impossible

to explain it by any theory unless we put it after the reign of Rameses III. of the XXth Dynasty. Apart from the evidence of Egyptian domination in Palestine during his reign, we have the crucial difficulty of the Philistines. If one thing is more clear than another from the books of Joshua and Judges, the Philistines were a dominating influence in Palestine when the Hebrews entered it. This seems to me to fix most irrevocably the Hebrew invasion after the Philistine invasion. I am not aware that we have any evidence that the Philistines were in Palestine before the reign of Rameses III. This is a matter, however, upon which Mr. Sayce is more competent to speak than most of us. It was not my purpose in writing to enter into a barren polemic with him, for no amount of difference of opinion can alter or affect the obligations that I like other people are under to him for his brilliant discoveries and suggestions. I had in view a real difficulty attending a very important matter indeed in human history, namely—the fixing of the date of the Hebrew settlement in Palestine. This, I believe, has been very much antedated, and a discussion of the problem will not unworthily occupy your columns.

HENRY H. HOWORTH.

#### THE LEGEND OF ETAN-GILGAMOS AND HIS KINDRED IN FOLKLORE.

Leipzig: May 14, 1891.

The letters in the ACADEMY in regard to the eagle of Etan-Gilgamos and his kindred in folklore have furnished a surprising mass of material for comparison.

Since giving the translation of the Etana legend I have joined two more small fragments of the legend which relate that Etana went to the eagle and repeated his request for the birth-plant. Thus we learn that Samas referred him to the eagle for help. The word *biltu*, which is used for food or produce, may here mean the fruit of the body (Dr. Rudolf Zehnpfund, in the *Allgemeine Zeitung*, March 3, 1891), and we may translate line 6 of Etana's prayer for a son:

Bring the child to birth and grant me a son.

The fragment referred to above begins with a speech of Etana to the eagle, after which comes the following conversation:

The eagle opened his mouth and spoke to Etana: "For what have you come? [tell me, I pray] you." Etana opened his mouth and spoke to the eagle: "My friend, give me the plant which assists bearing,

Show me the plant which assists bearing.  
Bring the child to birth and grant me a son."

Compare this with the Mandaean myth of the birth of Rustem, the son of Sal, among the legends referred to by Dr. Kohler in the ACADEMY of March 21 (Pettermann's *Reisen im Orient*, II., p. 106):

"When the time came for Sal's wife to be delivered, the child was so large that she could not bring it to birth, and she was near to death. Sal then remembered the feather which the eagle had given him, telling him to throw it into the fire when he needed assistance. Sal does this and Simurg appears, and gives his wife an opiate by which she is rendered insensible. Her body is then cut open and the child removed, after which the bird lays his wings upon the wound and heals it."

The healing power of the eagle appears in other oriental legends. The eagle is the wise bird, the healer, and the enemy of serpents; and all of these characteristics appear in the eagle of the Etana legend.

The king of the Garudas, referred to by Dr. Richard Morris (ACADEMY, April 4), who lives far to the north of the ocean, and who divides the sea by flapping his wings, in order

that he may eat the dragons, belongs apparently to the class of mythological animals, birds, bulls, &c., which arise from the personification of clouds, winds, and the forces of nature. We find such a personified wind in the Babylonian legend of Adapa and the Southwind-bird.

The text is published in Winckler's *Thontafelfund aus Tell el-Amarna* (II., p. 166). My friend Dr. Carl Lehmann called my attention to the tablet and gave me some valuable suggestions as to its contents. Dr. Bezold informs me that the tablet was noted by the Director of the Berlin Museum, Dr. Ermann, in the *Sitzbericht d. Kgl. Preuss. Acad. d. Wiss.* (xxiii., p. 585), and has also been mentioned in the *Zeitschrift für Assy.* (iii., p. 380). My teacher, Prof. Friedrich Delitzsch, has given me very kind assistance, and I am indebted to his rich stores of Assyrian learning for the meaning of some of the difficult passages. The text as published is quite perfect. A few corrections, however, I owe to the kindness of Dr. Ludwig Abel.

A piece is broken off from one end of the tablet, so that both beginning and end of the legend are wanting. The story begins in the middle of the account of the trouble which led to Adapa's breaking the wings of the Southwind:

"The Southwind [blew fiercely. It buried him beneath the waves].  
Into the home of the fishes it let him sink down.

"O! Southwind, all of your blowings have gone over me (?)"

I will break your wings.' As he spoke with his mouth,

So were the wings of the Southwind broken. For seven days

The Southwind did not blow over the land. Anu inquires of his Messenger the god Ila-abrat:

'Why has the Southwind not blown over the land for seven days?'

His Messenger Ila-abrat answers him, 'My lord, Adapa, the son of Ea, has broken the wings of the

Southwind.' When Ea heard of these words He cried 'Help!' Full of wrath (?) he seated himself (?) upon his throne."

The following six lines are badly mutilated. They contain the beginning of an address of Ea to Adapa, in which he instructs his son how to behave when he is summoned before Anu to give an account of his deed. Ea tells him to dress himself in mourning, and when he arrives at the gates of heaven the gods Tammuz and Izzida

"Will stand there, will see you, will speak to your heart,

'For whom *kā emūta* Adapa, for whom do you

Wear a mourning garment? Is one of their gods dead (destroyed) in our land?'

'I likewise am troubled (about this). Who is their god that is destroyed

In the land?' Tammuz and Izzida will look at each other kindly;

They will lament, (but) they will speak friendly words

To Anu. They will make (show) Anu's face bright

Towards you. When you stand before Anu,

Food of death they will furnish you,  
Do not eat it. Water of death they will furnish you,

Do not drink it. A garment they will furnish you,

Clothe yourself with it. Oil they will furnish you, anoint yourself.

Do not neglect the command which I have given you. Keep in

Meaning the word which I have commanded you.' The Messenger

Of Anu came. 'Adapa has broken the wings Of the Southwind, bring him before me.'

..... he let him lie (?). He mounted up to heaven.

As he (Adapa) came up to heaven and approached the gate of Anu,  
Tammuz and Izzida were standing in the gate of Anu.

They saw Adapa, they cried 'Help'!

'Sir, for whom *ká eméta*, Adapa?

For whom do you wear a mourning garment?

Is their god destroyed in the land? 'I wear a Mourning garment: who is their god, that is destroyed in the land?'

Tammuz and Izzida looked at each other kindly, They made lamentation. 'Adapa, betake yourself to Anu.'

Anu saw him (as he came) inside and said to him,

'Come! Adapa, why have you broken the wings of the

Southwind?' Adapa answered Anu, 'My lord, I was catching a fish for the house of my master In the sea. The sea was as smooth as glass (?) (Suddenly) the Southwind blew fiercely. It buried me beneath the waves.

Into the home of the fishes I sank down. In the wrath of my heart

To prevent his returning . . . . .'

Two lines are mutilated. Adapa undoubtedly explains that he broke the wings of the Southwind, and offers some excuse; for in the next line Anu's wrath is appeased. Anu then inquired why Ea has made so much trouble, or something to that effect, and the story continues:

"He set for him a banqueting dish, and made it ready.

'We! why should we mourn? Let them bring for him

Food of life, let him eat.' Food of life

They brought for him. He did not eat. Water of life

They brought for him. He did not drink. A garment

They brought for him. He put it on. Oil

They brought for him. He anointed himself.

Anu saw him and lamented over him.

'Come! Adapa, why did you not eat and drink So that you do not live?' . . . . . 'Ea, my

master,

Commanded me, Do not eat, do not drink'

. . . . . to his land."

The hero Ada(fa)pa is unknown outside of this legend. He is a demi-god; for although he is the son of Ea, his name is written with the determinative of a man.

"It seems that Adapa was out fishing for the family, when the Southwind came up and overwhelmed him with the waves. In anger he broke its wings, and as the Southwind does not any longer blow over the land, Anu, the god of heaven who has the winds in his service, inquired of his messenger, the god Ila-abrat [O God, though art strong (?)], for the reason. Ila-abrat replied that Adapa had broken the wings of the Southwind, which news made Anu very angry. Ea perceives at once that it will go hard with his son, and contrives a plan by which he may appease the angry god. He directs his son to clothe himself with mourning, and thus secure the sympathy of Anu. Ea also relies on his friends Tammuz and Izzida, who are watchers at the gate of heaven, to speak a good word for his son. He further tells Adapa that when he is brought before Anu food and drink, a garment, and oil will be given him. The two latter he may use, but must not touch the food and drink, as they will bring death. When Adapa arrives at Anu's gate, everything comes to pass as his father had predicted. When Anu inquires why he has broken the wings of the Southwind, he explains the matter as best he can."

Unfortunately the end of his speech is mutilated, and we do not know what excuse he offered. It had the desired effect, however, and Anu gives up his wrath completely. He orders a banquet to be spread for Adapa, and furnishes him with food and water of life. Adapa, however, remembers the injunction of his father, and refuses to partake. Thereupon Anu laments over him. Why has he not eaten? He has missed his chance of becoming immortal.

The Southwind appears in the inscriptions as one of the messengers of the god Anu. With the other winds it stands at the side of the great storm-god Ramman. It was the most dreaded of all the winds by the Babylonians, as it swept up from the sea and caused those terrible tidal waves which more than once devastated the southern portion of the valley of the Euphrates. This Southwind bird is closely connected with other gods of the Babylonian mythology. The Stormcloud was personified as the bird Zu, who in the legend (*Chal. Gen.*, p. 103, ff) robs the morning sun of his insignia. The translation in *Chal. Gen.* fails to bring out the meaning of the legend. A son of Zu is the raincloud bull (iv. R., 23, 1), which is described as a great bull—a mighty bull—which treads the shining pastures, makes the fields rejoice, and sends down showers upon the earth. There is here a large field for comparison with Vedic mythology, in which winds and clouds are also represented as bulls and cows.

Tammuz and Izzida are both gods of the under-world, and their appearance here as watchers at the gate of Anu is remarkable, though not without parallel in the Babylonian myths. The Babylonian astrologers gave many of their gods, even those which belonged to the under-world, seats in the heavenly bodies. Tammuz is the well-known youthful spouse of Istar, who gave his name to the month June-July; Izzida is the god of the following month, July-August (*Del. Ges. Baby. u. Assy.*, p. 69).

The recurrence of the incidents and ideas of this and the Etana legend in so many different forms, among so many different peoples, shows how much the story-tellers of later nations have been indebted to the Babylonians for the myths and legends with which they embellished their literature and glorified their heroes.

The tablet before us is also exceedingly interesting from another point of view. It was found at Tell el-Amarna in Egypt, and is dotted over with red ink marks, made apparently by the Egyptian scribes, who puzzled themselves over its contents. In style it differs strikingly from the other legends. The stereotyped formulas for introducing the speakers are lacking, and the parallelism is much less carefully carried out. How it came to be among the letters of the Babylonian kings, and what interest the Egyptians felt in such Babylonian tales, are questions which further study of the Tell el-Amarna tablets may enable us to answer.

EDWARD T. HARPER.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, May 31, 7.30 p.m. Ethical: "The Religious Basis of Social Reform," by Mr. J. H. Muirhead.

MONDAY, June 1, 5 p.m. Royal Institution: General Monthly Meeting.

TUESDAY, June 2, 3 p.m. Royal Institution: "Four Periods of Stage History," III., by Mr. W. Archer.

8 p.m. Biblical Archaeology: "The Targum of the Passover and Pentecost Lessons," by Dr. M. Gaster.

8.30 p.m. Zoological: "The Land- and Freshwater Shells of Perm," by Dr. O. F. von Moellendorff; "The Derivation and Distribution of the Insectivora of the New World," by Dr. G. E. Dobson.

9 p.m. Royal Institution: "The Discovery of the Tomb of Aristotle (?)," by Dr. C. Waldstein.

WEDNESDAY, June 3, 8 p.m. Elizabethan: "Marlowe's 'Doctor Faustus,'" by Mr. W. H. Cowham.

THURSDAY, June 4, 3 p.m. Royal Institution: "The Orchestra considered in connexion with the Development of the Overture," III., by Dr. A. C. Mackenzie.

4 p.m. Archaeological Institute: "Mortars," by Mr. Edward Peacock; "Symbolic Animals in English Art and Literature," by Mr. J. L. André; and "Thirteenth Century Glass in Bradford Faverell Church, Dorset," by the Rev. W. Miles Barnes.

5 p.m. Zoological: "The Animals Living in the Society's Gardens," II., by Mr. F. E. Beddard.

8 p.m. Linnean: "The Diseases of the Coco-nut (*Cocos nucifera*, L.), by Mr. M. Creese Potter; "Some Arctic Comatulæ," by Dr. P. Herbert Carpenter; "Some Cronoids from the Neighbourhood of Madeira," by Dr. P. Herbert Carpenter.

8 p.m. Chemical: "The Molecular Refraction and Dispersion of various Substances in Solution," by Dr.

J. H. Gladstone; "The Nature of Solutions as elucidated by a Study of the Densities, Heat of Dissolution, and Freezing Points of Solutions of Calcium Chloride," and "A Reply to Recent Criticisms of the Conclusions drawn from a Study of various Properties of Sulphuric Acid Solutions," by Mr. S. N. Pickering; "Volatile Platinum Compounds," by Mr. W. Pullinger.

8.30 p.m. Antiquaries.

FRIDAY, June 5, 4 p.m. Botanic: "Certain Relationships between Plants and Animals," II., by Prof. C. Stewart.

8 p.m. Philological: "Miscellaneous English Etymologies," by Prof. Skeat.

8 p.m. Geologists' Association: "Some Hill Gravels North of the Thames," and "The Geology of Nettlebed Hill, near Henley," by Messrs. H. W. Monckton and R. S. Herries; "The Geology of Devises, with remarks on the grouping of Cretaceous Deposits," by Mr. A. J. Jukes-Browne.

9 p.m. Royal Institution: "The Implications of Science," by Prof. St. George Mivart.

SATURDAY, June 6, 3 p.m. Royal Institution: "The Scientific Study of Decorative Colour," II., by Prof. A. H. Church.

#### SCIENCE.

IWAN MUELLER'S HANDBUCH DER KLASSISCHEN ALTERTUMS-WISSENSCHAFT.

*Das Bühnenwesen der Griechen und Römer.* Von Dr. G. Oehmichen.

*Geschichte der Römischen Litteratur.* Von Martin Schanz. Erster Teil: Die römische Litteratur in der Zeit der Republik. (München: Beck.)

THE different volumes of Dr. Müller's "Handbook to the Study of Classical Antiquity" have been, from time to time, duly noticed in the ACADEMY. The series has now reached a considerable size, the two treatises now before us being numbered respectively fourteenth and fifteenth "Halbband." The *Handbuch* is therefore, like most German *Handbücher*, the very reverse of an English handbook. It is not a thing you could take in your hand, you would have to be clever to get it even into your arms; and its true function is to take you by the hand and guide you about in encyclopædia fashion. The present *Handbuch* shows its nationality further by the method of its appearance. It comes out in parts called half-volumes; but the order of the parts is quite different from that of the completed series, and the "half-volumes" have no relation to the "volumes" of the prospectus. Thus the "half-volume" containing Dr. Oehmichen's treatise on the ancient theatre is one-third of the "volume" devoted also to ancient science, mythology, and religion; and while it is the fourteenth "half-volume," it belongs to the fifth "volume." This, however, is natural enough in a German publication, and we mention it only to enlighten any of our readers who may chance to be puzzled.

Neither of the two treatises before us will be quite so useful to classical students as most of their predecessors. The Greek theatre has been adequately treated by several writers—K. F. Hermann, A. Müller, Mr. Haigh, and others—and Dr. Oehmichen does not seem to get much beyond his authorities, though he covers more ground perhaps than any one of them singly. He has, however, overlooked some; at least, we can find no mention of Mr. Haigh's book, and no allusion whatever to Dr. Burfield, or to his views about the *Logeion*. This latter omission is surprising, for the controversy has been carried on both in England and in Germany, equally in the columns of the *Classical Review* and of the *Berliner Philologische Wochenschrift*, as wit-



ness Dr. Dörpfeld's review of Mr. Haigh's *Attic Theatre*. There are, however, one or two omissions of this kind in the book, and some other details open to criticism. Thus, Dr. Oehmichen appears to think that the theatre of Epidauros dates from the fifth century B.C. At any rate, he will leave this impression on his readers; whereas the evidence for such antiquity is, in the case in question, extremely weak. Another defect in the book, at least from an English point of view, is the comparative absence of illustrations. There is, however, much good matter put shortly and in collected shape.

Prof. Schanz's *History of Roman Literature* is a far more considerable piece of work. It is intended, ultimately, to cover the whole range of Latin down to the legislation of Justinian, and will therefore stop with Cassiodorus, Jordanis, and Priscian. We confess that we slightly prefer the plan of Teuffel, who notices the relics of Latin literature which survive even into the eighth century; for Justinian's reign is, after all, one of those arbitrary dates like the famous A.D. 476, which has so often provoked Mr. Freeman's ire. At the same time, there is practically little of importance after Justinian. Teuffel himself gives but a few pages to the seventh and eighth centuries; and, in actual use, the reader will not be likely to find serious omissions at the end of Dr. Schanz's work. The method adopted is not unlike that of Teuffel; but there is more large print and considerably less small print; the bibliography, too, is much shorter. The book is, therefore, not so great a mine of facts, but is far more readable. The style is sober, but clear; the learning quite adequate. A few English editions and treatises are omitted, which one would have expected to find mentioned, e.g., Sandys' *Orator*, and Nettleship's *Satura*; but, for the most part, English scholars receive a fair share of attention and of praise—more, probably, than their colleagues in France. In this respect the book far surpasses the companion volume on Greek literature by Christ, which ignores English scholarship. The feature of the book is, however, its literary criticism, which in some ways approaches more nearly to the criticism of modern literature than is usual in classical treatises. Heine, Wieland, Lessing are quoted; occasionally extracts from Roman literature are inserted, though this is done to a comparatively small extent, and an effort is visible to avoid that form of criticism which consists in merely stating an opinion, and to approximate to that which gives reasons for the opinion. In one point we fully concur with Dr. Schanz against the majority of German criticisms. He entirely rejects the view, first put forward by Landgraf, and since adopted enthusiastically by Wölfflin, that Asinius Pollio edited the papers of Caesar and Hirtius, and composed the *Bellum Africanum*. Dr. Schanz observes—as it seems to us, most truly—that the three letters of Pollio preserved in Cicero's Correspondence show great stylistic ability, while the *Bellum Africanum* shows none. A man who uses *interim* sixty-eight times to carry on his narrative is “ein stilistischer Stümper,” a literary bungler, of

a very different class from the Pollio either of the letters or of history. And the whole argument for the authorship of the *Bellum Africanum* rests on a supposed similarity in style between it and the three letters alluded to above. Surely the distinguished Latinists who connect the two works have forgotten their literary instincts—if, indeed, they have not forgotten their sense of humour in arguing literary conclusions from three short epistles. It is pleasant to find that there are German scholars who have not bowed the knee to this latest unlitary heresy.

F. HAVERFIELD.

## TWO BOOKS ON MODERN LANGUAGES.

*A Practical Spanish Manual*: containing Grammar, Exercises, Reading Lessons, &c. By W. F. Harvey. (Williams & Norgate.) In our notice (ACADEMY, May 17, 1890) of the author's *Simplified Grammar of the Spanish Language*, in Trübner's series, we attributed the many mistakes in it to haste and carelessness. The errors there noted have, indeed, been corrected in the present manual, but so large a number of fresh blunders have been committed as to make it impossible any longer to assign these faults to haste and carelessness alone. Mr. Harvey here shows himself utterly incompetent, and that it is sheer presumption on his part to have undertaken to write any grammar whatever of the Spanish language. This is a serious accusation. To prove it fully would require some two or three columns of the ACADEMY to contain the list of errors that we have noted. Except in some of the paradigms and in mere copying work, there are few pages of the book which do not contribute to the list. We can mark here only so many as we think will be more than sufficient to justify our condemnation of the work. The character of the blunders is most extraordinary. Not only are the rules given often wrong, or stated in a wrong manner, but they are frequently utterly in contradiction with the examples under them, or with other rules and examples given in subsequent pages. To begin with “The Article,” p. 8, § 14. “Formerly *el=ela* was used before feminine nouns beginning with a vowel, but its use is now restricted to nouns of two syllables beginning with *a* or *ha*, as *el alma*, *el hábla*.” Are *el águila* and *el ánima*, then, dissyllables? “*Lo* is only used before abstract nouns.” Cervantes, then, was wrong when he wrote: “*Lo primero que hizo*,” and such phrases as “*lo mismo*,” “*lo suyo*,” &c., are not Spanish? Later (p. 11, § 19), we read: “*Lo*, the neuter article, is used before adjectives to convert them into abstract nouns,” “*Lo* is often employed with *que* and *cual* before verbs,” &c. How is a beginner to reconcile statements like these? In fact, *lo* is used before substantives, adjectives, pronouns, participles, and adverbs. P. 9, § 15 (4): “[The definite article is employed] after the verb *tener*, if particular qualities are predicated of an organic body, as *tiene los cabellos negros*”; but can we not say: *tiene ojos de linco*? P. 14, § 22 (7): “Nouns in *u* are masculine, as *espíritu*, *tribú*.” Unfortunately, *tribú* is feminine. P. 18, § 30: “By the use of the preposition *a*, a sentence may be expressed in five different ways.” It should be *six*. Mr. Harvey omits, “*Á Abel mato Cain*.” P. 22, § 37 (4), is a perfect nest of blunders. “The post-position of the adjective. (4) In the cases of certain adjectives which take a non-literal and figurative sense when they follow the noun,” as here given, the examples (a) (b) (d) contradict the rule; in (c) (e) they are transposed, and wrongly translated. Yet the rule is again referred to in

§ 38 (3). “The adjective precedes the noun (3) when the adjective is employed in its literal, as opposed to its metaphorical sense; cf. § 37.” It is almost a pity that Mr. Harvey did not add “cf. also (§ 15) *tiene los cabellos negros*.” Where, too, did he find, § 37, (5), *Gregorio primo* for *primero*? P. 35, § 53 (3), *dos*, *two*, and *doce*, *twelve*, are both translated *two*! P. 36, § 53 (8), “The first day of a month is expressed by the ordinal, but for the rest cardinal numerals are alone employed.” Are not then *segundo* and *tercero* thus used? P. 38, § 57, “The reflective pronoun. Nominative . . . *si*”! P. 38, § 58, “the pronoun in the indirect must always precede that in the direct objective case.” In that case the examples in § 61, “*me os rinde*, ‘I surrender myself to you’; ‘*te me han entregado*, ‘they have delivered thee to me,’” must be wrong. P. 42, § 62 (7), “*quise traerte*” is translated, “I wished you to bring him”! P. 45, § 67, *cae* and *este* are both translated “this”; in the examples, § 70, *ese* is rightly translated “that.” Imagine the puzzle of a beginner! P. 49, § 74 (3), “*sendos*, ‘each of two.’” Here Mr. Harvey has been perhaps misled by Velazquez' Spanish-English Dictionary, but the reference to the Latin *singuli* ought to have kept him right. It is “one each,” or “each with one.” P. 51, § 78, *dejar* is given among verbs “without a preposition,” on p. 73 among those “with a preposition,” with no explanation of the reason, or the difference of meaning in either case. P. 59, *me sustento* is rendered “maintaining myself.” P. 63, all the compound tenses of the subjunctive of *haber* are omitted. Why? because it has none, or to puzzle beginners? P. 64, § 94 (3), *la nieve es blanco*! P. 102, § 140, *a pesar de*, “by dint of”! We have passed over numerous mistranslations, constant misconceptions, suspicious misprints (?), which are very frequent, besides graver faults; but we think that our readers have enough before them to prove that the severest censure is warranted. Should English publishers and authors continue to put forth grammars like these of Mr. Harvey, foreigners will soon be able to retaliate on our comments on “English as She is Spoke” with the proverb “They who live in glass houses should not throw stones.”

MR. H. SWAN'S little volume, *Travellers' Colloquial French* (Nutt), which has, we learn, reached a third edition, is better worth notice than most books written with a similar purpose. The phrases given, unlike those of dialogue-books, generally represent what Frenchmen really do say in everyday life, not what grammarians think they ought to say. A very considerable amount of useful information about French usages, modes of travelling, and the like, is incidentally furnished. The most conspicuous feature of the book, however, is the bold attempt which has been made to convey some notion of French pronunciation to Englishmen who have no knowledge of any language but their own. The dialogues are accompanied by a transcription into a phonetic spelling based on English analogies. This kind of thing has often been attempted without success; but Mr. Swan has some scientific knowledge of phonetics, and the explanation given in the introduction and the footnotes will enable the reader to correct in some degree the natural tendency to identify French sounds too absolutely with their nearest equivalents in English. Of course, Mr. Swan's phonetic notation looks grotesque enough, and in some points might be improved in correctness without loss of popular intelligibility. Still, we may venture to say that an Englishman who pronounces a French sentence according to the instructions contained in this book will, at all events, be understood, however oddly his rendering of the words may sound in native ears.

## CORRESPONDENCE.

## SOME NOTES ON GODEFROY'S OLD-FRENCH DICTIONARY.

## III.

Stanhoe Grange, Norfolk.

N.B.—The dagger (†) indicates that the word, word-form, or phrase, is not in Godefroy's Dictionary. (See ACADEMY, April 11, p. 350, and May 16, p. 469.)

† *Damasche*, *v.* *Domesche*, below.

† *Danesin*, *adj.* Danish (?):

"Prouinchal, toulousain, gascoing et limousin, Estoient tout rengie es mairis danesin Moult pres dune cite que firent sarrazin."

*Thomas de Bailloet*: *Battle stopped by a cup of wine* (printed in *Ward's Catalogue of Romances in MSS. Dept. of Brit. Mus.*, p. 882).

† *Daunter*, *va.* (Mod. *dompter*), to subdue, tame (see quotation *sr.* *Domesche*).

† *Daunyer*, *dauner*, *va.* To court, woo:

"Auxint jadyes de un dameseille qe out mys tote sa entente de amer chastee, tant qe vynt une deabliesse qe fust lowe par un clerk qe la out long tens daunye (var. daunee)." *Contes Moral. de N. Bozon*, p. 169.

† *Debaier*, *en.* To bark:

"Li chen . . . Si ullent e crient e braient Autresi cum il firent her; Es meistes n'out ke curucer: Mut halloent, crient e huent, Lur chens debaient (var. debatent) e deruent." *Vie de Saint Gile* (ed. Paris et Bos), vv. 1738-42.

*Debate*. Add neut. sense: to beat about (of hounds at fault):

"Lur chens debatent (var. debaient) et deruent." (See quotation *s.v.* *Debaier*, above.)

† *Defet*, *pp.* as *adj.* V. *Desfaire*, below.

† *Dehonestement*, *adv.* V. 2 *Deshonestement*, below.

† *Deschartillier*, *va.* To ruin, destroy? (another form of *descarteler*?):

"La semence est faillie, toute est deschartillie." *De Conflictu Corporis et Animae* (printed in *Wright's Latin Poems of Walter Mapes*, p. 325).

*Desclore*. Add active sense † to hatch:

"Les gelyne pontrent, covereent e desclorent." *Contes Moral. de N. Bozon*, p. 187.

† *Desceverance*, V. *Desceverance*, below.

*Desfait*, *pp.* as *adj.* Undone, worn out; add † *defet*:

"Je su viels, e ne me pus ayder, tant su defet." *Hist. de Fouques Fitz Warin* (ed. Moland et D'Héricault), p. 61.

2. *Deshonestement*, *adv.* Dishonourably, indecently; add † *dehonestement*:

"Les Sarrazins . . . se lavent moult dehonestement et devant les gens." *Saint Voyage de Jerusalem* (ed. Bonnardot et Longnon), p. 60.

† *Desirer*, *v. impers.* To be wanting, lacking:

"Nule chose ne desiert a moi" (i.e., I lack nothing).

*Libri Psalmorum Versio Antiqua Gallica* (ed. Francisque Michel), *Psalmus* xxii. 1.

† *Desornemēs*, *adv.* Never any more:

"Touz serroms de un acord, e nul ne fra grevance a autre desornemēs." *Contes Moral. de N. Bozon*, p. 84.

*Despenscor*, *sm.* Steward; add † *despenser*:

"Le despenser et le deye, qe oierent la noyee, alumerent pur vere qe co poeit estre." *Ibid.*, p. 185.

† *Dessavori*, *adj.* Tasteless:

"L'ewe par sey est liquour dessavorée (var. mes-savorée)." *Ibid.*, p. 163.

*Desceverance*, *sf.* Separation; add † *desceverance*:

"La male desceverance nus fait aver pesance." *De Conflictu Corporis et Animae* (printed in *Wright's Latin Poems of Walter Mapes*, p. 333).

*Destrer* *va.*—To support on the right, escort; add example:

"Tantost fut mise la dicte banniere sur vng

destrier blanc couuert dun drap dor et le destroient trois barons montez sur trois blancs destriers."

*Hist. du Chev. Paris et de la belle Vienne* (Paris, 1835) p. xiii. *verso*.

1 *Desvier*, *-voier*. Add refl. sense; *se desvoier* contre, to rage against? (the Ital. version has *divisarsi contro a S.*):

"Lors commencerent les errors des hereges qui se desvoierent contre Silvestre."

*Li Livres dou Tresor*, par Brunetto Latini (ed. Chabaille), p. 82.

*Devaler*, *en.* Add example of use as *subs.*, descent, slope:

"Nostre emperere a un pui devaler . . ."

*Pars devers destre se prist a regarder.*

*Aymeri de Narbonne* (ed. L. Demaison), vv. 157-9.

† *Deye*, *sf.* Farm-servant, dairy-maid (see quotation *s.v.* *Despenscor*, above).

† *Deyrye*, *sf.* Dairy:

"Le chat . . . lui mena en le deyerre; si lui fist flater de let tant com il poeit." *Contes Moral. de N. Bozon*, p. 184.

† *Dobbour*, V. *Doubcor*, below.

† *Docter*, V. *Doter*, below.

† *Doggetz*, *adj.* "Dogged," obstinate, violent:

"Auxint est ore en siecle entre prelatz e baillifs. Il esparnunt les pussantz e les doggetz (var. dogez), e defoulent les simples gentz." *Contes Moral. de N. Bozon*, p. 11.

*Domesche*, *adj.* Add † *damasche* and example of *damesche*, tame, domesticated (of animals):

"Les uns bestes ont de nature de estre damesches, com aignel, les autres de estre savages, cum cerf e bisse. E cels qe sont savages peout l'em daunter, e cels qe sont dameschez de nature l'em peot tant soffrir a volenté qe els devendront savages." *Contes Moral. de Nicole Bozon* (ed. Toulmin Smith et P. Meyer), p. 25.

*Doter*, *va.* To endow; add † *docter*:

"Por essaucier le non Jhesu Crist docta il Sainte Eglise et li dona toutes les emperians dignitez." *Li Livres dou Tresor*, par Brunetto Latini (ed. Chabaille), p. 82.

*Doubcor*, *sm.* Cobbler, mender of clothes, add † *dobbour*:

"Lors fra Dieux, com fet le dobbour de veux dras qi tourne le geron a la peitrine, et ceo qe fust amont tourne vers val." *Contes Moral. de N. Bozon*, p. 39.

† *Droitreux* } V. *Droitrel*, below.

† *Droitrel*, *adj.* Upright; add † *droitreux*, † *dreitus*:

"Lui poverez droitreux (var. droitrel) esterront al jour de jugement encontre riches cruels, e les acouperont de lur travaillez e de la duresce qe cunt fet en tere." *Ibid.*, p. 39.

"Le lou est sagesse corteys e dreitus en ses fetz." *Ibid.*, p. 77.

*Durable*, *adj.* Add sense, eternal, everlasting:

"Alez en fu durable [printed *darable*] ensemble od le diable." *Ibid.*, p. 39.

"Ne purum pas murir, estuverat nus sufrir. Liu qui est durable ensemble od le diable." *Ibid.*, p. 77.

*De Conflictu Corporis et Animae* (printed in *Wright's Latin Poems of Walter Mapes*, pp. 330-1).

† *Durablement*, *adv.* Eternally, for ever:

"El enfermel turment serum durablement." *Ibid.*, p. 333.

*Durer*. Add act. sense † to endure, stand:

"Atant survyndrent tantz chevalers, esquierz, borgeys, serjantz, e pueple sanz noubre, qe Fouke aparquist bien qu'il ne poeit durer la bataille." *Hist. de Fouques Fitz Warin* (ed. Moland et D'Héricault), p. 60.

PAGET TOYNBEE.

## SCIENCE NOTES.

DR. EDWARD WESTERMARCK'S treatise on *Human Marriage*, which is nearly ready for publication, puts forward views which are in some respects diametrically opposed to those advanced by such eminent writers as Darwin, Herbert Spencer, Tylor, and Lubbock. But

Mr. A. R. Wallace, who introduces the book with a short Preface, states his conviction that Dr. Westermarck's conclusions, based upon careful investigation of facts and supported by acute reasoning, will be found worthy of the gravest consideration, and must be taken into account in all future discussions of the subject. Messrs. Macmillan and Co. are the publishers.

THE general programme for the Cardiff meeting of the British Association has now been arranged. The first meeting will be held on Wednesday, August 19, at 8 p.m., when Sir Frederick Abel will resign the chair, and Dr. William Huggins, president-elect, will assume the presidency and deliver an address. On Thursday evening, August 20, there will be a soirée; on Friday evening, August 21, a discourse on "Some Difficulties in the Life of Aquatic Insects," by Prof. L. C. Miall; on Monday evening, August 24, a discourse by Prof. T. E. Thorpe; and on Tuesday evening, August 25, a soirée. On Wednesday, August 26, the concluding general meeting will be held at 2.30 p.m.

THE arrangements for the International Congress of Hygiene and Demography are nearly complete, and the programme, corrected up to May 1, has been issued in the form of a pamphlet. It has been definitely fixed that the opening meeting, at which the Prince of Wales is to preside, shall be held on Monday, August 10, at 3.30 p.m. The sections (of which there are ten) will meet on the four following days from 10 a.m. to 2 p.m. The six medical and scientific sections will meet in the rooms of the Royal and other learned Societies at Burlington House. The University of London will give the use of its large theatre to the section for the hygiene of infancy and childhood, and two examination halls to the sections for architecture and engineering. The division of demography will meet in the theatre of the School of Mines, Jermyn-street. Much attention is being given to the necessary social preparations; and there is already a long list of proposed entertainments and excursions.

SIR RICHARD QUAIN has been elected president of the General Medical Council, in the room of the late Prof. John Marshall.

MESSRS. A. & C. BLACK have practically anticipated one of the proposed changes in the law of copyright by the readiness with which they have always consented to the republication, in separate form, of the more important articles in the *Encyclopædia Britannica*. Notable instances were the prompt reprint of Wellhausen's "Israel" and Ingram's History of Political Economy—not to mention Mr. J. G. Frazer's expanded study of Totemism. In physical science, they have already issued this year Prof. Ray Lankester's zoological articles. And now we have on our table *Mammalia*, by W. H. Flower and Richard Lydekker, which is shortly to be followed by Prof. Alfred Newton's *Birds*. The present volume is by no means a mere reprint. Its full title is "An Introduction to the Study of Mammals Living and Extinct"; and it consists "largely" of the articles contributed to the *Encyclopædia* by Prof. Flower and one or two others, re-arranged and revised throughout by Mr. Lydekker, who has naturally paid special attention to the extinct forms. From his position, formerly at the College of Surgeons, and now as head both of the natural history department of the British Museum and of the Zoological Society, Prof. Flower is entitled to speak with the highest authority. And it may be safely affirmed that this handsome volume, which abounds with excellent woodcuts, will long hold rank as the standard book of reference in the most interesting branch of natural history. There has been nothing resembling it—alike so exhaustive and so popular—since the time of Buffon.



## MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, May 4.)

PROF. T. MC K. HUGHES, president, in the chair.—After cordial expressions of regret for the loss sustained by the society in the death of the Rev. S. S. Lewis, who had been secretary for nearly twenty years, Mr. S. J. Hickson exhibited and described several "sakit" canoes. In the course of his paper he said:—These canoes came from a house in the Karaton Kampong in the Nanusa islands. They were suspended to a beam in the roof of the central hall of the house, and occupying the middle place of the row there was a triangular cage containing a small wooden figure. I found great difficulty in coming to terms with the natives for their purchase, as they evidently were anxious to keep them and to divert my attention to this worthless model of a Spanish whaler. However, in the end I succeeded in purchasing the complete set of canoes, god-cage, and Spanish whalers for a sufficient quantity of white sheeting—the only useful trade-article except tobacco in these islands. From inquiries I made of German missionaries in these islands and of the raja of the island through a Malay interpreter and from a trader who constantly visited these islands, I learned that these canoes are called Sakit canoes, and that their function is primarily that of a prevention against disease. In order that I may be able to explain the manner in which these canoes act in this way, I must call your attention to some of the prevalent ideas of the Malay races concerning spirits and sickness. Most of the Malays, and among them the Malays of the northern peninsula of Celebes, believe in the existence of a large number of free wandering spirits, both good and evil. There are spirits in the trees, spirits in the rocks, spirits of the rivers and the waterfalls, besides spirits of the houses and familiar spirits. To these spirits the people erect altars on which they place betel, tobacco, food and wine. They are particularly careful not to offend them, for fear the evil spirits should visit them with sickness and the good ones cease to pour out their blessings upon them. The altars are of various kinds; sometimes they are little houses, sometimes little cages, sometimes simple smooth stones or rocks. In some cases, as for example, among the Tondanese, little ladders of string ornamented with coco-nut leaves are made to facilitate the descent of the spirits from the neighbouring trees to the altar. It seems to me to be very probable that these canoes should be regarded as altars of this nature. They are resting places for the evil spirits, and they are placed in the native houses to prevent the Sakits from becoming angry and attacking the inmates. In many of the Malay islands sickness is supposed to be due to the temporary absence of the patient's spirit, and the occupation of the body by the Sakit. Thus in the Minahassa district of North Celebes the cure of disease is brought about by the calling back of the spirit. A feast is given called Manempeh; and the priests go out in the forest, or wherever they believe the spirit has gone, and call for it, or whistle for it, as one would for a dog. When there is evidence that the spirit is present, it is caught in a cloth, and the cloth is opened over the head of the patient. In Polang Mongondou, where the customs of the people resemble more closely those of the people of Sangir than do those of the Minahassers, the following ceremony takes place: After a song between the priests and the people present, two priestesses dance round the rooms. They hold in their hands coloured cloths, which they flap about hither and thither. Some cloths are tied on to the end of a spear, and a little wooden doll is placed on the end of it. This is held up by one of the priestesses; and then when they think the soul is there, that is to say, has settled on the figure, another priestess approaches it on tip-toe and catches it in a coloured cloth. When this is done she approaches the patient, wraps his head in the cloth, and stands for some moments with a very earnest, anxious expression, holding her hand on the patient's head. If this ceremony does not succeed, then it is supposed that the patient's spirit has been called away for good by his forefathers, and he is left to die. Variations of the Sakit canoe myth occur in other parts of the Archipelago. Among the Dyaks, according to

Hardeand, goats, chickens, pigeons, and miniature houses and boats are offered to the angry spirits that hover round a woman during her pregnancy; these are carried to the river and sunk by earth and stones. Similarly, among the Alfours of Halmahera there are evil invisible spirits called Jins that sometimes like to go for a row on the sea. So the people make miniature canoes for them, fill them with food, and set them afloat. Baessler mentions that in cases of illness in the Wettar islands the relations of the patient make a small canoe, called a pomali prau, which they push off into the sea, believing that in that manner they will drive the sickness away. The same author figures a model of a prau from these islands, but does not mention any use that it is put to. It is not probable, it seems to me, that these models are made either for sale or for amusement, and it may be that they are of the same nature as those I have described from Sangir. In Buru sicknesses are due to male and female Suwanggi, angry spirits that live on the tops of the mountains, in dense forests or in the crowns of trees, as well as to the manes of the forefathers whose spirits are not yet at rest at Waichi, or whose graves have been disturbed. In cases of epidemic, such as small-pox and the like, they make a prau, six metres long and half a metre broad, with the necessary oars, sails, and anchors, and place in front and behind a Netherlands flag. The edge of the prau is ornamented with young coco-nut leaves, and in the prau itself is placed a mat covered by a piece of white linen. Further, the prau is furnished with a roast chicken, a head of a deer and of a pig, a cucus (?) all roasted, cooked fish, seven hen and seven Megapodius eggs, a plate of cooked rice, a plate with cooked corn, various fruits and vegetables, a dish of sago, a bamboo with sagowee wine, a bamboo with water, a cup of coco-nut oil, and lastly a dish with sirih leaves, betel nut, and tobacco. Then for a whole day and night the people beat their drums, gongs, and jump about for the purpose of driving the spirit into the prau. On the following morning ten strong young men are chosen, who with rattans bind to the mast of the prau a living cock, and then in another prau they tow it far out to sea. When they are far away from land they let it loose, and one of them shouts: "Grandfather small-pox go away, go away for good, go and seek another land; we have prepared you food for your journey, we have now no more to give you." When the prau has returned to the shore, the men, women, and children all go down to bathe together in the sea in order that the sickness may not return. In Amboyna we find also that in certain cases of sickness a small prau is made, in which a plate and dish are placed, with ten pieces of silver in them, a piece of white linen, a number of burning candles, and a white cock. Before it is cast adrift, the body of the sick person must be pecked by the white cock that the *Sauano*—i.e., spirit of sickness—may be driven out. Similarly, in Ceram a small prau, 1½ metres in length, is made and loaded with victuals, and other necessities of life, and cast adrift as soon as the spirit of sickness has been allured into it. Similar ceremonies are found in the Gorong archipelago. In the Watubela islands the prau that is made under similar circumstances is 2½ metres in length. In the Aru archipelago the prau is 2 metres long, and provided with wooden dolls, silver rings, plates with betel nuts and accessories, arak, and tobacco. In the Babar archipelago it is 3 metres long and 1 metre broad; in Wettar, 5 metres long by ½ broad. Similar ceremonies are described from Timor Laut and the Leti group. Before leaving this subject, I must call attention to the very simple coloured patterns on these canoes. From collections in museums it might be supposed that the Malays are very artistic: this is perhaps due to the fact that collectors frequently will only obtain implements and the like that are ornamented with curious coloured designs and figures, and leave behind all the spears, shields, and the like that are not so ornamented; the result being that an unfair proportion of ornamented things appear in the cabinets of the museum. I am inclined to believe that the Malays are not artistic, and that the few ornamental designs of their own are very poor and primitive. The best-known islands of the archipelago are Sumatra and Java; and there we find most wonderful carvings on the ruined temples of

Burra Budda and elsewhere, besides ornaments with complicated patterns in the people's costumes, in their houses, their dolls, and the like. But this is not Malay art. It is the art that was brought by the Buddhist priests in the third century, according to Fa-hi-en, the Chinese pilgrim from Further India. Nor should we judge of Malay art from the specimens obtained in Timor, Aru, Timor Laut, and Ceram, for in these islands there is undoubtedly a very great influence from the mixture of the race with the Papuans. In Celebes, South Borneo, and the Moluccas, there is very little art; and this is due, I believe, to the fact that there has been very little Buddhist influence, and very little Papuan influence. The chief character of Malay art, if it can be so called, is the absence of any good curves. Nearly all their own designs are angular, and those that they have copied from other races have a tendency to become angular. An instance of this is the figure on flying-fish floats, copied probably from the bird design of the Solomon islanders. Spears, shields, blow-pipes, canoes, agricultural implements, bowls, and other implements, besides the houses and cloths of the people, are frequently, if not usually, unornamented, in striking contrast to similar things among the Papuans. Nothing could be more impressive than the contrast in this respect between a Malay and a Papuan village.

ELIZABETHAN SOCIETY.—(Wednesday, May 6.)

FREDERICK ROGERS, Esq., in the chair.—Mr. James Ernest Baker read a paper on "Cyril Tournour." In the course of his remarks, Mr. Baker observed that Cyril Tournour held a peculiarly unique and important position among the greater Elizabethan playwrights. The lives of most of his contemporaries are enveloped with the mist of obscurity, but in Tournour's case the mist is particularly dense. The few scraps of information that have descended to us are very meagre and scanty. We possess neither the date of his birth nor that of his death. His name is not to be found in Henslowe's Diary, neither is it mentioned in the list of poets given by Edmund Hawes in his continuation of Stowe's *Annals*. A couplet by an unknown author (quoted by Winstanley) leads us to infer that he failed to obtain more than a passing attention in his day:

"His fame unto that pitch so only rais'd  
As not to be despis'd nor too much prais'd."

It is scarcely possible that we are in possession of the whole of Tournour's work. In 1600 Valentino Sims, the well-known publisher on Adling Hill, published his poem "The Transformed Metamorphosis," dedicated to Sir Christopher Heydon, to whom Tournour wished "aeternal fruition of all felicitie." It is a singularly fantastic and grotesque piece of writing, and only worth reading as a poetical curiosity of the Elizabethan age. This was followed in 1609 by "A Funerall Poeme upon the Death of the Most Worthie and True Sovldier, Sir Francis Vere, Knight; Captaine of Portsmouth, &c., L. Governour of his Majesties Cautionarie Towne of Briell in Holland, &c.": and in 1613 by "A Griefe on the Death of Prince Henrie, expressed in a Broken Elegie, according to the nature of such a Sorrow." Tournour's elegy was published in quarto with two other poems—a "Monumental Colunne" in herics by John Webster, and a "Funerall Elegie," in ottava rima, by Thomas Heywood. "The Revenger's Tragedy" was entered in the Stationer's Books on October 7, 1607, and published during the same year. In the theatrical lists of the eighteenth century it has also been called "The Loyal Brother." "The Atheist's Tragedy; or, The Honest Man's Revenge," was printed in 1611. Though "The Atheist's Tragedy" was printed four years after "The Revenger's Tragedy," there can be little doubt that it was written at a much earlier period of Tournour's career. The title of another play—"The Nobleman"—has also come down to us. Warburton was in possession of the MS., which was probably appropriated for culinary purposes by his wretched kitchen wench. The "Atheist's Tragedy" is well worth reading, but it is not a "priceless treasure" like the "Revenger's Tragedy." There is nothing specially great or attractive about it; nothing to

sufficiently distinguish it from the so-called "tragedy of blood" species of our drama. In the first place the plot, or rather series of dramatic events, is crude and highly improbable; in the second the dramatist fails completely to put any life or action into his characters. They are mere shadows, wooden dolls, pulled with strings by a careless and uncertain hand. Charlemont and Castabella are the only personages capable of arresting our attention. We are interested in these two young lovers. We have a sort of sympathy for them in their many severe trials and temptations. But D'Amville never fails to arouse both our indignation and our disgust. He belongs to the morally sick. A more unnatural monster it would be difficult to conceive; certainly his like is not to be matched in any of the plays of Tourneur's fellow playwrights. Tourneur, like Webster, to whom he bears a certain resemblance, had a strange humour for introducing ghosts, skulls, murders, and other grim horrors into his work. They are brought in with all the apparatus of thunder and lightning; but it is certainly questionable whether they provoke the dramatic and sensational effect intended. Tourneur had "horrible imaginings," but "their terrors want dignity, their frightenments are without decorum." In "The Revenger's Tragedy" Tourneur is seen at his best. Again, the plot is extravagant, crude, unreal, the analysis of the *dramatis personae* occasionally defective; but there is such an unmistakable display of real imaginative power, poetic worth, such a keen insight into the complex workings of the human heart, a "splendour of despair," glorious outburst of inspired rhetoric, that it would be very difficult to point out a similar piece of work in the whole range of Elizabethan dramatic literature, always excepting the very best of Shakspeare and Webster. Vendiu, the hero of the play, who has all the melancholy of a Hamlet, is a remarkable yet curious production. All the things he held dearest in life had been brutally stolen from him; his father, his mistress, his friend's wife. He was left brooding over his sorrows, in possession of one aim, one uncontrollable desire, that of revenge, revenge for all the evil that had befallen him. This he contrives to obtain, but only by wading through the turbid sea of blood and lust, and to be delivered up in the end to death by the friend he dearly loved, Antonio. Tourneur was a profound student of human life. Possessed of a morbid and melancholy mind, he lightly passed over its pleasures and joys, and found food for continual study and reflection in the vices and sorrows of humanity. Taking us into the life of sixteenth-century Italy in his "Revenger's Tragedy," he paints in a bold and vigorous manner some terrible tale of lust and crime. It is an awful spectacle that we witness; not, surely, without its own special value and instruction. It is no conventional world we move in, no ordinary phase of life that we come into contact with, no presentment of that which is merely ideal, purely imaginative and speculative in its tendency. It is to be seriously regretted that Tourneur lacked the critical faculty, the artistic instinct. He possessed no knowledge of the necessity of light and shade, form and colour, in his work; of the great value of carefully contrasting his characters. The strange diversities of his plays never coalesce so as to form a beautiful and harmonious whole. There is no grouping of his *dramatis personae*; no careful analysis of motive; no dexterous evolution of plots; no legitimate striving for a satisfactory and dramatic dénouement; and obviously, he has no realisation in the slightest degree of how his work could be improved by a discreet use of the language of suggestion. Yet, with all its many defects, its want of perfection, there is something very specially distinct, characteristic, about "The Revenger's Tragedy": it is real, sure, certain, the production of a poetic and imaginative mind, conveying a vivid and lasting impression. Tourneur is always conscious that a profanation of the faculties of the human body will entail a just and enduring punishment, that a righteous retribution will inevitably ensue; and severe, emphatic is his utterance on the result of misdoing. Sometimes he accentuates too loudly the note of vice and sin; and we could wish to hear a piece of music with the chords of human love and sympathy more harmoniously modulated, not too substantial, too clearly defined,

but capable of creating such beautiful thoughts as flow into the brain when dreamily listening to a fugue by Bach, or one of Mozart's melodies. But it is a masterly presentment of life in its worst aspects that Tourneur gives us, "unhallowed by anything but its own energies." His versification is terse and vigorous, flexible and passionate, and melodiously sweet. It is apparent that Shakspeare exercised a potent influence upon him—that he was highly susceptible to his methods. Yet he was no servile imitator: he succeeded in creating a method of his own, kindled by the fire of a sombre philosophy and vivified by the heat of a daring and unbridled imagination. His dialogue in "The Revenger's Tragedy" exhibits real dramatic strength, full of happy and exquisite conceits, penetrated with the noblest poetry, strangely beautiful, throbbing with impassioned thought. Cyril Tourneur produced only one masterpiece; on this his reputation mainly rests. It may be a matter of regret that more of his mature work has failed to descend to us, but, as Mr. Oscar Wilde once said, "It is only the Philistine who seeks to estimate a personality by the vulgar test of production."

HISTORICAL SOCIETY.—(Thursday, May 14.)

HYDE CLARKE, Esq., vice-president, in the chair.—The secretary read a paper by Prof. Julius von Pfugk Harttung upon "The Old Irish on the Continent," in which the extent of Irish influences upon the religion and learning of the Franks was traced with much research in archaeological and palaeographic remains.—A discussion followed.

## FINE ART.

"BIBLIOTHÈQUE INTERNATIONALE DE L'ART."

—*Les Correspondants de Michel Ange*. I. Sebastiano del Piombo. Edited by G. Milanese, with French translation by Dr. A. Le Pileur. (Paris: Librairie de l'Art.)

THE series of which this is the first volume is intended to form a counterpart to the *Lettere di Michel Angelo*, published by Milanese in 1875. Artists' letters have always been popular with readers. Lovers of art are brought, in the presence of an artist's works, into so intimate a contact with the personality of the artist himself that he ceases to be a stranger to them. Thus his letters become those of a friend. They display the action of a mind which we already understand. The trifles they record become invested with surprising interest. Even the details of business and bargain that may enter into them do not repel us, as under other circumstances they would.

With the letters of Michelangelo himself this is specially true. So commanding a genius, so large a personality, impresses itself on whatever it produces. His very handwriting is a manifestation of power. Sebastiano del Piombo was no such phenomenon. He did, indeed, acting under the influence of his betters, paint a few fine pictures; but the man lurking behind them, in so far as that is not Michelangelo himself, is no great creature. His letters, also, chiefly interest us in so far as we catch glimpses of Michelangelo himself in them. They throw light upon important passages in his career, and incidentally they bring other noteworthy men upon the scene. They convey a dimly-lit picture of a world in which genius existed and great things were accomplished.

The edition under review is well printed in the form with which the Librairie de l'Art has rendered all students of art history

thankfully familiar. It is preceded by an interesting and valuable introduction, which explains with sufficient accuracy, and without pedantic elaboration, the circumstances under which the letters were written. The Italian text occupies the verso of each page, and the readable and yet accurate French translation is printed on the opposite rectos. The reader's facilities would have been increased by a few more foot-notes, and by a visible division of the letters into groups, for the letters do not by any means form a continuous series.

All the letters are sent from Sebastiano at Rome to Michelangelo at Florence. The first group consists of nine, written during the year 1520. These refer mainly to the rivalry between Sebastiano and the pupils of Raphael for the decoration of the Hall of Constantine in the Vatican. The first discusses the valuation of the "Raising of Lazarus," which is now in the National Gallery. The second announces Raphael's death, and plunges at once into the floods of intrigue which were thereby let loose at the court of Leo X. Sebastiano demanded Michelangelo's support, and received it in the form of a well-known letter to Cardinal Bibbiena. In one of these letters occurs the famous statement about Michelangelo, that "he made all men afraid, even Popes." The mixture of wonder, dread, and admiration which the great Florentine caused in his shallow Venetian friend clearly appears in the tone of his letters.

An isolated letter of the year 1521 is not of much importance. This is followed by a silence of nearly four years. The eleventh and twelfth letters were both written in April, 1525. Both refer to works by Sebastiano; and from the second we gather that the "Christ at the Column," in the church of the Osservanza at Viterbo, was not a copy (as usually supposed) of the picture in St. Pietro in Montorio, though the one picture was made like the other.

The correspondence ceases from this point till February, 1531. The sack of Rome and siege and capture of Florence occurred in the interval, a most unpropitious time for artists. The thirteenth letter refers to the misfortunes endured by Sebastiano and to the injuries done to Michelangelo's Roman studio. In eighteen letters, which followed one another in rapid succession between February, 1531, and August, 1532, the main subject discussed is the endless question of the tomb of Julius II. They are depressing letters to read, and their contents have long ago found their way into all Lives of the great and unfortunate Michelangelo. The remaining five letters, written in July and August, 1533, refer chiefly to the completion of the Medici monuments at Florence.

It is to be hoped that we shall soon possess, published in this delightful form, all the letters extant which were written to Michelangelo. Even if we learn no new facts from them they cannot fail to be delightful reading. The recipient of a letter is always present in the letter itself, and helps to determine its form and character. No modern biography can take the place of contemporary records (such as these letters), which carry us at once back



into the day when the great artist lived, and bring us into immediate contact with the men who knew him and with their estimate of him.

W. M. CONWAY.

#### NOTES ON ART AND ARCHAEOLOGY.

THE most important exhibition to open next week will be that of a representative collection of oil-paintings by early English artists, at the Dowdeswell Galleries in New Bond-street, of which mention has already been made in the ACADEMY.

MESSRS. CASSELL & Co.'s ninth annual black-and-white exhibition will be opened on Thursday, June 4, at the Memorial Hall, Farringdon-street. The exhibition will contain original drawings by J. MacWhirter, Alfred East, John Fulleylove, W. Simpson, C. W. Wyllie, E. T. Compton, M. I. Dicksee, M. L. Gow, Gordon Browne, Joseph Clark, M. E. Edwards, W. Hatherell, E. Blair Leighton, Bernard Partridge, H. M. Paget, P. Tarrant, Dorothy Tennant, H. Gillard Glindoni, W. Rainey, Fannie Moody, Herbert Railton, the late Alice Havers, and many others. It will include, in addition, the series of drawings made by Mr. Walter Paget for Cassell's new fine art edition of *Robinson Crusoe*.

MESSRS. PARROT ET CIE., of Paris, are reproducing in chromolithography about sixty of the finest specimens of Wedgwood's artistic pottery now to be found in English collections. The plates will be accompanied by an English text, written by Mr. Rathbone, who is well known as an authority upon the subject. The work will be issued in eight parts, to appear at intervals between December, 1891, and December, 1892. Mr. Quaritch is the publisher.

THE Religious Tract Society has opened a department for the sale of electrotypes of the numerous engravings that have appeared in the *Leisure Hour*, *Sunday at Home*, *Boys' Own Paper*, *Girls' Own Paper*, and its many other publications. Hitherto these cuts have been strictly reserved for use in the society's own publications, but now they are offered for general sale at the usual rates. Upwards of 50,000 blocks, many of them finely engraved, are thus placed at the disposal of publishers and authors.

AT an extra evening meeting at the Royal Institution, on Tuesday, June 2, at 9 p.m., Dr. Charles Waldstein will give a discourse on "The Discovery of the Tomb of Aristotle?"

THE third and concluding part of *Royal Academy Pictures, 1891*, will be published on Thursday next, by Messrs. Cassell & Co.; and on the same date will be issued the complete volume, comprising the three parts.

THE sixteenth annual exhibition of paintings on china by lady amateurs and artists is now on view at Messrs. Howell & James's art galleries in Regent-street.

THE purchases this year by the trustees of the Chantry fund have been Mr. Calderon's picture of "St. Elizabeth of Hungary's Great Act of Renunciation," and Mr. Bates's statue of "Pandora."

MR. WILLIAM AGNEW has presented to the Foundling Hospital a large picture by Francesco Mola, representing a shepherd-boy piping to his flock, which was formerly at Hamilton Palace.

THE jury of the Paris Salon have awarded a second medal, in the department of painting, to Mr. Chevallier Taylor. It is stated that a similar honour has not been gained by an Englishman for fifteen years.

APPLICATIONS are invited for the position of director of the National Gallery of Victoria. The salary is £600, with a studio rent free, where the director may practise his profession as artist.

ALL works in painting, sculpture, &c., in competition for the British Institution scholarships, must be delivered at South Kensington on Wednesday, July 15, or Thursday, July 16.

*Die Attischen Grabscriften.* Chronologisch geordnet, erläutert, und mit Uebersetzungen begleitet von H. Gutschier. (Leoben: Selbstverlag des Verfassers.) Immense trouble has been taken with the subject-matter of this pamphlet. Dr. Gutschier has sorted the tomb-inscriptions of Attica into four periods—the archaic, those of the fifth century, those of the fourth and third centuries, and those of the Roman period. He has translated them and he has explained them, doing much toward putting each of them in its proper light. His account will be a welcome companion to all who possess the *Corpus Inscriptionum Atticarum* or Kaibel's *Epigrammata Græca*. But, unfortunately, without these books the reader has no means of effectively controlling what Dr. Gutschier has to say. For while he has translated from the Greek into German, he has not thought fit to print the Greek originals. This is very awkward, or more than awkward. We are left to learn Greek feelings and ideas through the medium of German iambs or elegiacs. Surely a small selection of pieces, with German versions, but with the Greek too, would have been more valuable to students. The translations are painstaking copies of the Greek metres, and, so far as our patience has gone in comparing them with the originals, we have found them accurate.

#### THE STAGE.

##### STAGE NOTES.

MR. CECIL NICHOLSON writes from Paris:—

"Grisélidis, a mystery in verse in three acts, by MM. Armand Silvestre and Eugène Morand, recently played for the first time at the Comédie Française, embodies an old and well-known legend presented to the public in all its primitive simplicity, with archaic surroundings, pre-Raphaelite scenery, old-fashioned yet sweet melodies, and dresses such as we see in the illuminated pages of an old missal. As the charming Mlle. Ludwig tells us in the prologue:

"Ce n'est pas une tragédie

Bien qu'il soit permis d'y pleurer;

Bien qu'on y doive rire, à tout considérer,

Ce n'est pas une comédie.

Non! c'est un conte en l'air faite pour les bonnes gens,

Sans parti pris, au caprice indulgents.

Et qui, dans cet âge morose,

Loin des chiffres et de la prose,

Eprouvent le désir d'aller sous les bois verts

Suivre à la musique des vers,

Le vol d'un papillon et l'âme de la rose."

The Marquis Saluce leaves his loving and faithful wife and their little son Loys, to go to the wars. During his absence the devil, aided by his wife, tempts and tries to mislead Grisélidis; but, true to her vow of fidelity and obedience, the blameless wife baffles all his wiles, and when her lord returns he finds her as pure and humble as when she won his love as a simple shepherdess. Nothing can be more exquisitely chaste than Mme. Bartet's rendering of the character of Grisélidis; M. Sylvain as the Marquis seems to have stepped on to the stage from some old piece of tapestry, so wonderful is his appearance, gait, and acting. The weak point of the play is the Devil and his wife, Fiamina; even M. Coquelin cadet has not been able to make anything out of this poorly conceived character, *il ne vaut pas le diable!*

#### MUSIC.

##### MUSIC OF THE WEEK.

WE scarcely did justice to M. van Dyck last week. It is true that he was praised, but perhaps the fact that he is a singer and actor of the highest rank was not stated with sufficient prominence. A second performance of M. Massenet's "Mignon" on Friday evening at Covent Garden resulted in another brilliant success for the Belgian artist. Miss Sanderson, if not satisfactory, was heard to better advantage.

"Die Meistersinger" was given on Saturday evening. June brings many changes in the operatic as well as in the ordinary world. A few years ago an impassable gulf was supposed to divide Wagner's early operas from his later works; but Mr. Augustus Harris has persevered for several seasons with the composer's comic opera, and the public have found out that though complex it is perfectly comprehensible. It may indeed be said to have become popular. It is the old tale of the Beethoven works over again; the later ones in which the master revealed the fulness of his genius were slowly received into favour. The cast for "Die Meistersinger" was a strong one. Mme. Albani as Eva, M. J. de Reske as Walther and M. Lasalle as Sachs, were at their best. M. Isardon, when he first undertook the difficult part of Beckmesser, proved himself a capable artist, but he tried to be funny; now he acts with becoming seriousness, and is therefore all the more amusing. Signor Mancinelli, as conductor, displayed plenty of energy, but a little more discretion at times would have been to the advantage of Wagner's wonderful score.

"Horatius," a Ballad for men's voices and orchestra, composed by the Rev. Dr. J. H. Mee, was produced on Friday week at Queen's College, Oxford, by the Eglesfield Society, which deserves much credit for the encouragement it has always given to new works. Macaulay's stirring lines lend themselves well to music, and the composer has set them to strains which display both strength and charm. Dr. Mee has agreeably mixed the old and the new: there are broad diatonic phrases, but in many places piquant chromatic harmonies in the accompaniment come with pleasing and, at times, with startling effect. The "Etruscan Muster" section is bold and vigorous, and the change of key, tempo, and character of the music for the "Panic at Rome" is effective. Later on the vigorous "Horatius" theme attracts attention, and the tender Lento which soon follows is essentially pleasing. The "Keeping of the Bridge" section, with its busy accompaniment, cannot fairly be judged from a vocal score. The Epilogue concludes with a plain delivery of the "Horatius" theme. There are many telling passages for the voices, and indeed the whole of the vocal writing shows a practised hand. Dr. Mee conducted the work, which was well rendered, both by the singers and by an orchestra reinforced from London.

Señor Albeniz gave another of his concerts at St. James's Hall last Thursday week. The programme opened with Rubinstein's piano and violin Sonata in G, a work which contains some attractive material but dry developments. It was exceedingly well rendered by MM. Kruse and Albeniz; the refined style and neat execution of the former deserves special mention. The concert-giver played a Sonata in G flat of his own. The music is pleasing and showy; but the composer would find forms less severe than that of the Sonata more suitable to his light, dainty style of writing. Mr. Plunket Green was the vocalist.

Miss Rose Lynton, at her violin recital at Prince's Hall on Saturday afternoon, played Bach's Chaconne in D minor with considerable skill and taste. She could not do full justice to this great work, but she deserves praise for her earnestness and courage.

Herr Poznanski and Miss Eva Lonsdale gave the first of a series of matinées at the Steinway Hall on Monday afternoon. They are to be devoted to the works of Beethoven, Schumann, Brahms, Grieg, and Rubinstein; and at each a sketch of the composer's life, together with analytical remarks, forms a novel and useful feature. The first concert was fairly successful.

The nineteenth series of the Richter concerts commenced last Monday evening at St. James's Hall, when the eminent conductor was received with the usual enthusiasm. The programme included no novelties, but familiar excerpts from Wagner and Beethoven's Seventh Symphony are still apparently as attractive as ever. A fine Concerto in G for strings, by Bach, had not been heard here for ten years. The first and second movements are separated by a pause and two chords *allegro*. Herr Richter has interpolated a lovely slow movement from a Bach Sonata, which has been arranged for strings by Herr J. Hellmesberger. The effect is good, and as the interpolation is properly acknowledged, purists cannot reasonably grumble. The performances were excellent, especially that of the "Parsifal" Prelude. There was a good house.

Mr. E. Haddock gave his second concert at the Steinway Hall on Wednesday afternoon. Bach's fine Sonata in A for pianoforte and violin was brightly and effectively rendered by Miss J. Douste and the concert-giver. Mr. Haddock was also heard to advantage in some Veracini and Bazzini solos; his technique is excellent, and his readings are artistic. Miss F. Hipwell was the vocalist, and she deserves praise for her admirable selection of songs.

The Westminster Orchestral Society gave their closing concert of the season on Wednesday evening, when the programme included two novelties, both English. The first was a "Festal" Overture by Mr. C. S. Macpherson, the talented conductor of the Society; it is a clever and genial work, but the character of the music scarcely bore out the title "festal." Mr. E. Prout's "Suite de Ballet," written expressly for the Society, is of an extremely light though pleasing kind. The composer has already shown what he can do in a more serious style, and there is no reason why he should not be gay as well as grave. Both composers conducted their works, and were recalled. Mr. Alfred Hollins, the blind pianist, gave a clever performance of Beethoven's C minor Concerto, and Miss Alice Gomez sang with skill and great success a fine song of Gluck's from "Semiramis." Mr. Macpherson may be congratulated on the marked improvement in the orchestral playing.

J. S. SHEDLOCK.

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